NINTH WONDER LP
Part One / Progress006
(.■.progress™
Progress™ / Horizons Music Group present:
Ninth Wonder LP
One of four part double 12 inch series.
Also available as double CD album including an exclusive mix by Breakage.
Generic album sleeve.
Horizons Music Group

Progress™ / Horizons Music Group present:

Ninth Wonder LP

Release date: 16/10/06

Progress 006 / 007 / 008 / 009
A four part double 12 inch series.
Also available as double CD album including an exclusive mix by Breakage.

Featuring brand new and exclusive tracks from: Digital. Spirit. Insight. Visionary. JuJu. Sabre. Heist. Alix Perez. Deep Inc. Gravity. Breakage. Equinox. Electrosoul System. Funky Technicians.

Forthcoming Releases Winter 2006

(.■.progress™

PRG010
Digital & NJC: On the Edge / Borderline

PRG011
Bachelors of Science: Sweat / Deeper Love

PRG012
Insight: Rythmic Distraction / After Effect

PRGLTD002
Insight: Double Dealer / Mutt: Dublites (Outrage VIP)

PRGLTD003
Hobzee: Requiem / The Pressure

HORIZONS MUSIC

HZN014
Senses & Survival: Kaikan / Lysis

HZN015
Sabre: Language Barrier / Cellar Dweller

HZN016
Unknown Error: The Yearning / Midnight Special

HZN017
Survival: Friendly Fire / The Sun

HZN018
Sebadox: Time Starts Now / Playing Games rmx

CRISIS RECORDINGS

CRISIS005
Trax & Plastic Jam: Tomorrow's New Dawn / Tomorrow's New Dawn (Commix rmx)

CRISIS006
Mutt: Blue (Logistics rmx) / Bachelors of Science: Jah No Dead

CRISIS007
State of Mind: Choose Your Own Mission (feat. Trei) / Virgin Dub

CRISIS008
SpectraSoul: What Has Begun / Ricochet

Horizonsmusic@btinternet.com. www.myspace.com/horizonsmusic • Horizons Music. Crisis Recordings distributed by ST Holdings • Progress. Progress LTD distributed by Nu Urban Music

---

FREE DRUM & BASS MIX CD EVERY ISSUE! THIS MONTH: HEIST AND MC FUN

ATM WORLDWIDE

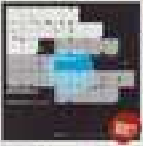
WWW.ATM-MAG.COM
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

ATM WORLDWIDE
ISSUE 68 | WWW.ATM-MAG.COM | THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES
HEIST + MC FUN
LIVE STUDIO MIX / TRACKLISTING INSIDE ISSUE 68
NOT FOR SALE OR RESALE. STRICTLY FOR PROMOTIONAL USE WITH ATM MAGAZINE ISSUE 68. ALL RIGHTS OF THE MANUFACTURER & THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING & COPYING PROHIBITED

IC3
DYNAMITE MC
JAKES
SKIBADEE, SHABBA AND DET
ED RUSH AND OPTICAL
QUARANTINE
MISTICAL
SP AND VERSE
TONN PIPER

IF YOUR ATM COVER CD IS MISSING
PLEASE CONSULT YOUR NEWSAGENT

NOV. / DEC. 2006 // ISSUE 68 /// £3.49
68>
9 771751 068007



DJ HYPE & GANJA RECORDS PRESENT:

DUBPLATE KILLAZ 2

RETURN OF THE NINJA

FEATURING EXCLUSIVE TRACKS FROM THE ALL NEW GANJA KRU DJ HYPE, POTENTIAL BADBOY, DJ HAZARD, G DUB, TAXMAN AND CRYSTAL CLEAR ALONGSIDE SPECIAL GUESTS INCLUDING J MAJIK, WICKAMAN, DISTORTED MINDS, TC, CALIBRE AND MORE

AVAILABLE ON VINYL AND DJ HYPE MIX CD/DVD

OUT NOW

GANJA

OUT NOW
DISTORTED MINDS 'OLD TIMES' / 'NO TEST' (RPG016)
OUT NOW
DJ HAZARD 'ALL THE WAY EP' (RPG017)
OUT NOW
G DUB 'LES MISERABLES EP' (RPG018)

GANJA-TEK

OUT NOW
G DUB 'BLACK WIDOW' / 'SAMMURIA' (GTEK002)
COMING SOON
INSIDEINFO 'CONCENTRATE' / 'RUMBLE ON SIGNAL' (GTEK003)
COMING SOON
PROLIX 'FREEFALL' / 'ICON' (GTEK004)

LIQ-WEED GANJA

OUT NOW
WICKAMAN & HOODLUM 'SUB-TUB' / 'HOLD ON' (LIQWEED004)
OUT NOW
DRUMSOUND & BASSLINE SMITH 'STOLE MY HEART' (LIQWEED005)
OUT NOW
G DUB 'COME HOME' / 'MAGIC WORD' (LIQWEED006)

FRONT LINE RECORDS

OUT NOW
DJ HAZARD 'COLA CUBE' / 'NINJA TECHNIQUE' (FRONT084)
OUT NOW
TAXMAN 'EMBALMER' / 'SPACE MAN' (FRONT085)
COMING SOON
G DUB 'GIVE IT TO ME' / 'PERVERT' (FRONT086)

DISTRIBUTED BY NU URBAN MUSIC

FOR MORE INFO AND THE LATEST NEWS ETC
WWW.REALPLAYAZ.CO.UK

THE DJ DECK SUITE

CONNOISSEUR DJ

Fancy a piece of
kit that looks as cool as you do?

Want to make your set-up less bedroom DJ - and more main room DJ?

The DJ Deck Suite is innovative and stylish, and looks absolutely great in my studio. It manages to hide all wires whilst giving my set up a brand new look – I cannot believe this has not been done before – this is one tidy product. DJ Ray Keith

Then the **DJ Deck Suite** is probably the most essential piece of DJ equipment you can buy.

Superbly designed to snugly surround your set up and hide all unsightly cabling. Made from a wood frame, with a fire retardant compact foam interior, the **Dj Deck Suite** meets all meets BS safety requirements. It also has a non-slip rubber base, and side vents to allow air to circulate and keep the equipment cool.

We can customise the **Dj Deck Suite** to meet your requirements, whatever your set up. Decks, Mixers, CDJ's, Scratch battle mode,Digital Dj's, Corner units, absolutely anything!

Endorsements

DJ Huckleberry Finn, currently of London's Passion 918 said, "over the years I have endorsed a good few DJ products but as ideas go this is one of the best. It put the final touch to my home set up and gave my equipment a fresh new look. The best part was quality of service - friendly from start to finish. They listen to what you need and create an ideal set for what you want - swish, retro, streamline and totally in the mix. For the Stylish clubber/DJ this is a truly must-have item."

Lady Duracell (Queen of Funk) and resident for Funkin You @ Koko, Promised Land, & more has already got her precious cheeky mitts on a personalised red leather version, and absolutely loves it!

"Yay! This is so gorgeous! Something to hide those ugly cables at long last! I teach aspiring DJ's and being able to rest their wrists on the Deck Suite makes mixing so much easier. Not only that, but it gives your set-up a really classy look, this rocks baby!"

Top producer and DJ, **Lucarelli:** "what can I say?...absolutely fantastic piece of kit. I have been using the DJ Deck Suite for the last few weeks in my production studio - I even have my production logo and colours embossed on it. Every time I have DJ's or other producers in the studio for work, all I get is 'wow! Where did you get that, where can I get one?'..nothing but positive interest."

For more information please visit us at

www.connoisseurdj.com

Or call us Free on: 08000752533

"THE ILLEST MIX CD OF THE YEAR!" KNOWLEDGE - "A PERFECT BLEND OF D&B…" IDJ - "A SICK PACKAGE!" MIXMAG
"FRICTION STRIKES BACK, THIS COMP IS A KILLER!" TOUCH - "THE PERFECT TWO HOUR MIX… ATM

DOUBLE CD
48 OF THE FRESHEST
DRUM & BASS TRACKS
ON THE PLANET
MIXED BY DJ FRICTION
OUT NOW!
DJ FRICTION
presents
NEXT LEVEL 2
FEATURING NEW & UNRELEASED TRACKS BY: THE FREESTYLERS FT. PENDULUM, DILLINJA, HIGH CONTRAST, FAT FREDDYS DROP
KRAFTY KUTS & TIM DELUXE, SUB FOCUS, TC, NOISIA, CALIBRE, CALYX & TEEBEE, CHASE & STATUS, LOGISTICS + MANY MORE

AVAILABLE FROM
FOPP · music film + books · www.fopp.co.uk · HMV · HMV.CO.UK

WWW.SHOGUNAUDIO.CO.UK / WWW.MYSPACE.COM/NEXTLEVEL2

TOURDATES
(SEE WWW.MYSPACE.COM/FRICTIONDEEJAY FOR ALL DJ DATES)

SEPTEMBER
29TH: STEALTH - NOTTINGHAM
30TH: METROPOLIS - LEEDS

OCTOBER
6TH: OPERA HOUSE - BOURNEMOUTH
7TH: OXFORD UNIVERSITY - OXFORD
13TH: CONCORDE 2 - BRIGHTON
14TH: THE JUNCTION - CAMBRIDGE
14TH: BRISTOL ACADEMY - BRISTOL

OCTOBER (CONT)
20TH: METROPOLIS - SHEFFIELD
21ST: CUSTARD FACTORY - BIRMINGHAM
26TH: BOUNCE - NORWICH
27TH: FABRIC - LONDON
28TH: TBC

NOVEMBER
3RD: DYNAMIC - BEDFORD
4TH: GARAGEM - PORTO
10TH: THE WAREHOUSE PROJECT - MANCHESTER
16TH: CYBER - PRAGUE
17TH: MINISTRY OF SOUND - LONDON
18TH: REGIO EMILIA - MILAN

ALSO AVAILABLE

SHA010
KLUTE:
REVOLUTION
MOST PEOPLE ARE DICKS

SHA008 SHOGUN ASSASSINS 1 EP

SHOGUN ASSASSINS VOL 1
shogun

SHA009 SHOGUN ASSASSINS 2 EP

SHOGUN ASSASSINS VOL 2
shogun

ATM WORLDWIDE
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

EDITOR'S NOTE

Seasons Greetings!

Ah wa de Jimmy Tarbuck. Wow! Yeah, it's that time again. Christmas, and indeed the close of the year, seem to be coming round faster and faster. Even faster than John B runs out of eyeliner.

In this issue we highlight some of the scene's most talented, hard working, and innovative mic men. But what intrigued me was that many MCs are no longer settling to just headline parties and leave with the prettiest girl in toe. Ambitions are being realised and pursued, with many involved in other projects; some of which don't even touch Drum 'n' Bass.

It's also important to remember that we are not a never-ending book, have limited pages and therefore cannot include EVERY MC. So when you see me in the club, do NOT ask me why you were not included, as you will be faced with an unsympathetic and unimpressed expression.

With this being the final ATM of 2006, I'm expected to run through all the successes and failures of the year, but, to be honest, I can't really be bothered. But I will say this; it has been, despite plenty of gloom, another successful year in the world of Drum 'n' Bass. Vast amounts of amazing music has been produced in amongst the 'Drum 'n' Waste', to quote MC Rage.

Enjoy, my little Jungle helpers.

Jordan V
Editor, ATM
myspace.com/jordanveee

Editor: Jordan V.

Assistant Editors: Francesco Caccamo & Ben Hobson.

Sub Editor: Sarah-Louise Waters

Art Direction & Design: Protean Productions - www.ptplondon.com.

Photography: Cleveland Aaron, Nick Gramlick, Leon Csernohlavek, Zen Inoya, Helen Livingstone, Shelley Randall, Jordan V, Chester. Front Cover: IC3 by Leon Csernohlavek.

Editorial: Jordan V, Francesco Caccamo, Jesse Keene, Danny Shutdown, Malinksta, Ben Hobson, Lee Framer, Fabio Scianna, Alex Deadman, S.Reset, Mister Sushi, Stewart Shaw, Nookie, Ned Beauman, Peter Conteh, Anna Nathanson, Monquiue Wallace, James Rompani, Mel @ Catapult, Ollie Stoller, Mark Gurney.

Reviews: Jeryl Wilton, Nick Gramlick, SOTO, Jesse Keene, Alan McGrath, Francesco Caccamo, Ben Holdtight, Laurent Fintoni, Psylence, Mister Sushi. Helen Livingston, Adam Backdrop, Lewis Base, Helia Phoenix, Nitesh jungletechno.co.uk.

Address: ATM Magazine, G1, Unit 121, The Old Truman Brewery, 91 Brick Lane, London, E1 6QL
Telephone: +44 [0] 207 375 2297
Facsimilie: +44 [0] 207 375 2296
Website: www.atm-mag.com
Email: info@atm-mag.com
Editorial: editor@atm-mag.com
Subscriptions: Tel: +44 [0] 1778 392446 / subs@atm-mag.com

Head of Sales & Marketing: nicole@atm-mag.com
Advertising & Distribution: ryan@atm-mag.com / ray@atm-mag.com
Record Shop distribution: SRD, London · Tel: 020 8802 3000
Specialist Distribution: WWMD, Birmingham · Tel: 0121 788 3112
Newstrade: Warners Group, Bourne, Lincolnshire. Tel: 01778 393 313
Published by: Planet Media Publishing LTD.

ATM Worldwide is under new management & is now published by Planet Media Publishing LTD.
© Copyright 2006 ATM Issue 68. All rights reserved and no portion of this magazine or it's contents may be reproduced, or resold without prior written consent of the publisher. ATM is Printed in the UK.

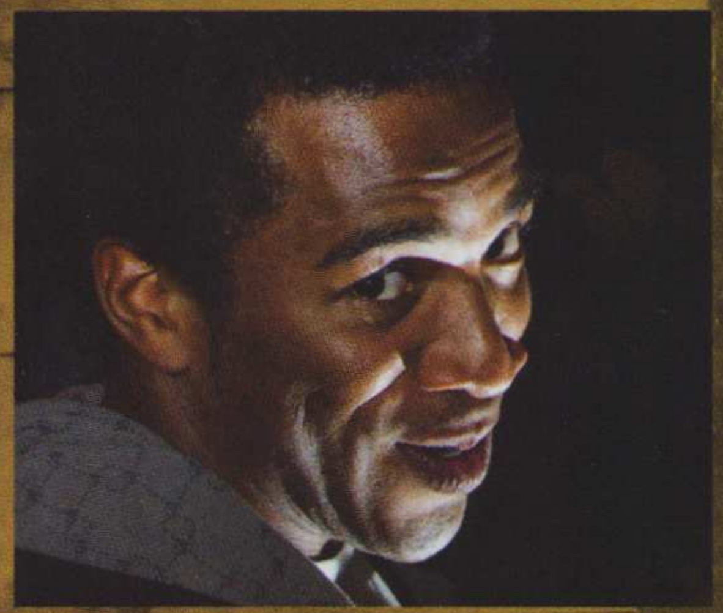
Disclaimer: The views expressed in ATM are not necessarily the views shared by its Staff or Publisner. While everything is made to ensure the information in ATM is correct, changes can occur which affect the accuracy of the copy, for which ATM hold no responsibility. The publishers disclaim liability for these impressions.

FEATURES

13. COVER CD: HEIST & MC FUN
14. JAKES
17. SKIBADEE, SHABBA D & DET
20. ED RUSH & OPTICAL
24. SP & VERSE
27. TONN PIPER
28. QUARANTINE
31. DYNAMITE MC
37. CONCORD DAWN
38. MAGIKA, BIGGIE, JUICEMAN & BASSMAN
41. GRIDLOK
42. MISTICAL
45. BRAINTAX
46. COVER STORY: IC3
51. HOLDTIGHT

REGULARS

06. WORD ON THE STREETS
18. WORKING CLASS HEROES
23. BEHIND EVERY SUCCESSFUL SCENE...
32. THREADS
52. LEADERS OF THE NEW SKOOL
56. TECH SUPPORT WITH NOOKIE
58. ONLINE CULTURE
59. IN THE LAB: ATLANTIC CONNECTION
62. ALL STAR REVIEWS & CHARTS
64. DRUM & BASS REVIEWS
69. HIP HOP REVIEWS
71. BREAKBEAT REVIEWS
73. HARDCORE REVIEWS
74. ALBUM REVIEWS
77. GAME REVIEWS
79. DIGGIN' IN THE CRATES WITH MC 5IVE 0
81. CITY SCENE: CARDIFF
84. CLUBZONE / LISTINGS
89. WHO SHOT YA?
90. SUBSCRIPTION & NEXT ISSUE PREVIEW



PHAT BEATS

The quaint isles of New Zealand might seem an unlikely location for a huge D'n'B event, but the PHAT '07 two day festival promises to be just that. The artists already confirmed include The Plump DJs, Sub Focus, Klute, Black Sun Empire, Digital, A-Sides, Shapeshifter, Concord Dawn, The Upbeats, Kora, State Of Mind, Budspells (Australia) and many more. Due to its picturesque site at Inangahua on the west coast of the south island, this will be a festival to top them all. Incidentally, anyone hitchhiking should just get onto the M25 and ask for Australasia, the southern hemisphere. For more info check www.phatclub.co.nz.

AMSTERDAMAGED!

As I'm sure you all know, regular pilgrimages to Holland's soft drug haven, Amsterdam are integral to the life of a UK raver. Anyone in that vicinity looking for a decent Jungle Drum 'n' Bass night should head straight down to Cheeky Monday, a weekly event held at the Winston Kingdom every Monday from 10pm till 4am. The line up for the next few months includes local heroes Adi J, Loco, Kaper, Sinistah and MC Lennox, along with regular headline guests from the international D'n'B scene.

SOUNDBYTES

Soundbytesrecords.com has been buying and selling rare records on the net for over six years now and the owner, Josh, has been selling records for 15 years prior to launching the website, working at Camden Tunes in the market and Lucky Spin Records. Soundbytes specialises in deleted vinyl, selling such genres as Drum 'n' Bass, Jungle, Hardcore, House and Garage, Hip Hop and Techno. They have thousands of records in stock, which are all listed with real audio sound files, track listings, personalised comments, condition ratings and scans of the labels, so you can see what you are buying. Dom and the rest of the guys at Soundbytes feel passionate about providing true collectors and DJs with the original pressings of many a rare vinyl. Recently the market has been a little saturated with re-issues of classic tunes, but Soundbytes only sell originals, with many records offered in mint condition. See for yourself at www.soundbytesrecords.com.

CIA GOING DEEP

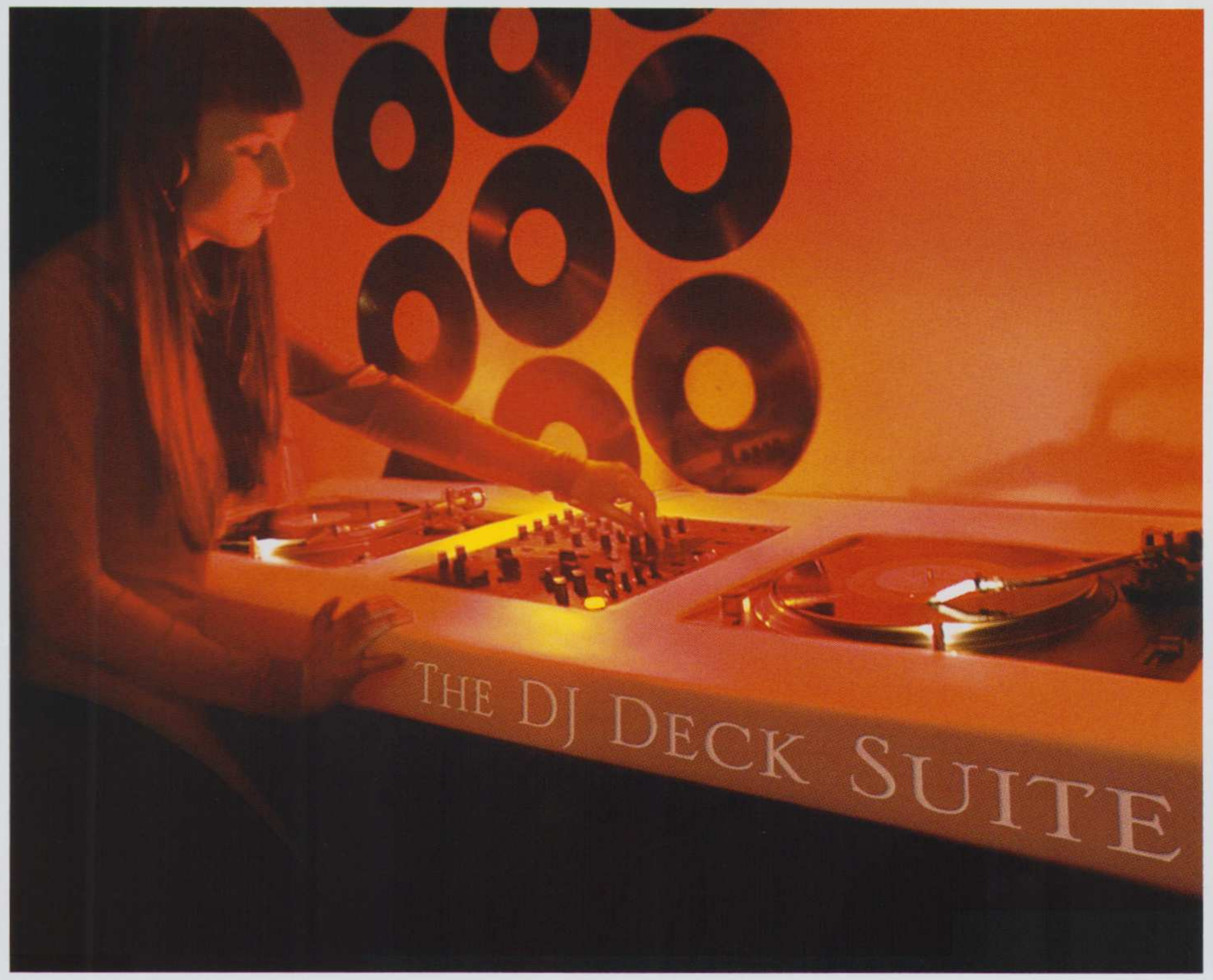
Deep Kut, a new subsidiary brought to you by the CIA camp to reflect the deeper side of Smithy and Quiffy's A&Ring, launches this month with a 12" from the mighty Calibre, showcasing the tracks 'Release Me' featuring Berlin-based vocalist Georg Levin and 'Basic'. With tunes from artists such as Mathematics, Atlantic Connection and Total Science set to appear in the future, the quality is guaranteed to be high. For more information on Total Science, Calibre and CIA, contact Sophie, Alex or Chelone at www.rocketsciencemedia.com.

FAT FREDDY'S READY TO DROP

Super lively Reggae collective, Fat Freddy's Drop, are killing it at the moment, receiving the Best Album award at Giles Peterson's World Wide Awards, selling out Brixton Academy, performing at some of the UK and Europe's best festivals, and independently selling over 140,000 albums. To celebrate Fat Freddy's success over the last 12 months, Kartel have released a two part remix package, which built up to last month's special edition re-release of their album, 'Based On A True Story', featuring a bonus DVD with stacks of live footage, music videos and more Freddy flava exclusives. Part 1 of the remix package features Al's massive remix of 'Cay's Cray', with a massive Jungle mix from New Zealand's Pylonz & Kinetix and a Dubstep remix from Digital Mystikz coming soon.

CULTURAL MOVEMENT

Moving Fusion are set to drop the first release on their brand new imprint, Drum Culture. The two featured tracks, 'Monster Hunt' and 'Radiance', have been getting an absolute battering by all the key players in the scene so keep your eyes open for Drum Culture when browsing the shelves in the next few months.



DECK THREADZ

London-based Connoisseur DJ Ltd has launched the DJ must-have product of the year; the DJ Deck Suite. Visually exciting, superbly designed and made from high quality fabrics, the DJ Deck Suite snugly surrounds your decks and mixer and hides all unsightly cabling. Aimed at bedroom DJs who take the look of their set up as seriously as their music, the DJ Deck Suite looks cool and stylish in any environment. The units retail at £199.99 plus p&p for all colours of vinyl, £249.99 plus p&p for all colours of suede and £299.99 plus p&p for brown and black leather. Other colours in leather will be an additional £49.99 per unit. Each unit can be personalised with your own DJ/bar/club name. Blind embossing costs an additional £69.99 per unit and colour embossing an additional £79.99 per unit. The DJ Deck suite is available exclusively at www.connoisseurdj.com.

GRIDSTEP?

Hot on the heels of the Heist's rolling 'Iron Hide' 12", the Grid crew come with something completely different. They say there's strength in numbers and in a scene where there are nearly as many labels as producers, Grid have teamed up with some old friends for their next release. After the success of last year's two Back2Basics Vs Grid collaborative singles, they have once again gone back in the lab together to unleash some more mayhem on the scene.

The 'Nasty Alien Bass Job' EP features tracks from DJ Spice in the shape of 'Nasty Bass', JB & Dred Bass with 'In My Mind', and two fresh Twisted cuts, 'Boob Job' and 'Alien', both of which have been getting heavy rotation from the likes of Grooverider and Mickey Finn. The EP will be hitting shops this month and is reviewed in this issue. Following this there are also twelves due from Twisted and Zen, which will include Twisted's 'Big Foot' and Zen's 'You Better Run'. Twisted's release will be hitting the shops in December, with Zen's pencilled in as the first release of 2007.

Over on Zombie, Heist's remix of Zen & Pysches 'Dub Specialist' has finally dropped. This will be followed towards the end of November by Twisted's culinary specials, 'Vegetarian Meat Mash' and 'Custard' featuring MC Biggie. There are also some serious bass rumblings coming from the Grid camp in the form of a new Dubstep and 4/4 label aptly named Guinea Pig Recordings. This will feature Twisted's alter ego, Bogeyman.

The label's forthcoming tracks have been getting some big props from the Dubstep heads down at the Transition cutting house and there are also rumours of a Skream remix in the pipeline…and not a moment too soon! For more info, check www.gridrecordings.com.

WAX WORKS UP NORTH

A new non-profit organisation called Waxwork Music Initiative has been set up in Yorkshire to help kids and youth who may have fallen foul or be disenchanted with education to further themselves by learning music skills and in turn use them to find a job in the music industry. With a strong set up of experienced music professionals, backing from the European and British government, and sponsorship from a host of music and DJ manufacturers, WMI is set to help kids overcome their learning difficulties by giving them a space where they can learn skills that are more relevant to them and which they can put to use after completing their course. Aimed at 13-25 year old youths from the Yorkshire area but also nationwide, WMI offer production, DJing, rapping and music industry curricula, using state of the art equipment as well as lectures and lessons from professionals in a productive and dedicated environment. The 12 week long courses will result in an NVQ level 1 qualification, with the possibility to train further, and students will be given equipment and support after completion. WMI also offer a lot more, including the possibility for individuals to train and become part of their team, so head over to www.waxworksmusic.org to find out more. As they say, it's all about turning street skills into life skills.

ATM DOWNLOADS

Always looking to be at the forefront of innovation, ATM have joined up with leading Dance download service Trackitdown.net to start selling legal Drum 'n' Bass, Breakbeat and Hardcore mp3 downloads through our website. Check out www.atm-mag.com/downloads to download new releases as well as thousands of tracks from over 100 labels including Ram, TOV, Full Cycle, Ganja, Hospital, Dread, Technique and many more. With new tracks set to appear every week, our mission is to provide the ultimate one-stop shop for all your download requirements. The files are uncompressed, high quality 320kbps or .wav files, just as they were when they left the studio. We believe that it's really important to support the scene's D'n'B labels and producers, and we hope that you do too. It's essential to support the music makers to keep the scene moving forward, and legally downloading their music puts money back in their pocket and enables them to do just that. From the next issue, check the review sections for tunes available to download from the site. As our partners, Trackitdown.net say, "It's time to burn!" **www.atm-mag.com/downloads.**

PLEASE V-CYCLE

For the first time ever, the two of the biggest brands in Drum 'n' Bass unite with the UK's leading Internet Radio Station. The legendary V Records with Bristol's finest Full Cycle and the Almighty Pyroradio for one night only to bring you and unrivaled line-up that is set to be the most talked about event of the year.

With DJ sets by the biggest names – including Andy C, Roni Size and Bryan Gee, backed by the best MCs, LP showcases by Die & Clipz and hot newcomer TC, and a full live set by Krust – and this is only part of the line-up in the main room! – V Cycle is one of the biggest and baddest drum and bass party of the year

You know the line-up, you know the venue, and you've got the date, don't be one of the unfortunate people to miss out on a slice of Drum 'n' Bass History .

Date: Saturday 25th November
Time: 10pm – 6am
Place: Shepherds Bush Empire – 18-20 Shepherds Bush Green W12
Ticket prices: £18 plus BF in advance from www.ticketweb.co.uk / 08700 600 100
Info: 07812 072 856/07931 285 535
www.shepherdsbushempire.co.uk

Main Arena: V Cycle and Pyroradio
Roni Size with MC Dynamite
Andy C with MC Eskman and Fearless back to back
Krust - The AV Expereince full live show
Die & Clipz - back to back LP showcase
TC featuring Distorted Minds, MC Jakes and Hannah Collins – 'Evolution' LP showcase
Bryan Gee with MC Skibadee
Jumpin Jack Frost with MC Darrison
Ruff Stuff with MC Fun

Arena 2: Liquid V in association with Drumatics
DJs: Jordan V, Utah Jazz, Alix Perez, Mosus, Chris Intaface, Raven,Tomi Kain. MCs: Contact, K Eye, Belly.

NEED A LIFT?

If you've had your ear to the street over the past six months, it's probably safe to assume you've already heard the increasing rumble surrounding the newly formed Lifted Music crew. The tension has been building, but now they're "live", and Lifted Music intends to have a huge effect on the scene.

So, who is Lifted Music? A distinguished line up of Chris Renegade, Spor, Evol Intent, Ewun and Unknown Error makes up the side and, with the reputations of those involved, a strong one it looks too. With the monumental tracks and visuals they've been creating, it seems a promise that looks set to deliver, "We want people to know we're not here to dish out more one-decent-track EPs just to make a few extra quid," says Chris, "We're in this scene for a reason, and it's not spinning money. We want to see it build and progress." The first release, aptly titled 'The Prologue', is set to drop by the end of the year and has seen heavy rotation from the likes of Pendulum, Goldie, Calyx, Teebee, Dieselboy, Optical & Ed Rush, Chase & Status, Subfocus, Hive and Noisia, to name just a few. www.liftedmusic.co.uk is where it's at!

SPEAR FOR YOUR EAR

Liquid label Spearhead has plenty of tunes out and plenty in the pipeline to keep all you soulful soldiers happy before and after the turn of the year. Just released is Alix Perez's 'All Alone', with Redeyes with 'Behind Closed Doors' on the flip. This is the first of a new batch of releases featuring the design talents of the one and only Vince from Facts Of Life design. Currently on promo is the sublime 'Miles Ahead' by US artists Submorphics, with Danny Byrd's take on BCee & Lomax's 'Dust 'Til Dawn', occupying the B. If that's not enough to keep you happy, then look out for the massive Logistics remix of Blue Sonix's 'Luv Me', plus Spearhead's first EP, featuring Laroque, Syncopix, Submorphics and Kubiks & Mutt. Finally, CLS & Wax are working hard on a new batch of tunes that are set to feature on another EP, due early 2007, and on a single for Spearhead's sister label, Future Retro.

URBANISM

Urbanism is a full on picture disc project put together by Micky Finn and set to feature tracks from Micky Finn himself, Erb 'n' Dub, DJ Evol, Muffler, Bass Face Sasha and The Force, to name but a few.

GERMAN DRUM 'N' BASS AWARDS 2006

Germany's Drum 'n' Bass online magazine, future-music.net, is about to host the D'n'B awards for the German scene. Jungle Drum 'n' Bass lovers can vote their favourites of 2006 in 20 categories like best DJ, best MC, best label, best release, etc. by going online. Voting runs from November 15th to December 15th, and everyone who votes has a chance to win prizes ranging from mixers to headphones, T-Shirts to production software, tape packs and vinyl. An awards party is also planned. Make your vote on www.future-music.net/awards.

THRASH 'N' BASS

The London-based live act, Dead Silence play blistering eardrum-perforating Drum 'n' Bass thrashed on real live instruments. The Dead Silence Syndicate have built up a strong following on the post millennial underground rave circuit, representing the harder end of the UK's growing live Drum 'n' Bass scene. At home in London and across Europe, their eerie "Post-Punk Jungle Bangers" have been rocking clubs and festivals, where they have performed alongside such D'n'B heavyweights such as Andy C and Pendulum. With two vinyl releases under their belt, an eagerly awaited debut album due in the New Year and an EP in collaboration with Ray Keith hitting the shops soon, DSS are looking set to take their sound into top gear next year. Forthcoming from Dead Silence on Edge City Records is 'Exploit' (Live Mix) and 'Mind Ova Matter'.

EPOC ON TOUR

Live Drum 'n' Bass outfit, Epoc, have been travelling the country as part of their 38 date tour, Epoc Live. Nick and Maria will be finishing the road trip, which kicked off in September and has seen them play alongside the likes of Adam F, Grooverider, A.I, Pendulum and Ray Keith, to name some, in November. If they haven't already invaded your town with live snares and bass, they soon will. Check our ATM 69 for a full report on the tour. For more info, check www.epoclive.co.uk

TEMPA TEMPA

Tempa, one of the original and leading Dubstep labels, is continuing to put out stomach churning monsters with both D1 and Skream adding new tunes to their discographies in quick succession. Already out from D1 is 'Missin' b/w 'Cocaine' and Skream's 'Tapped' and 'Dutch Flowers', taken from his forthcoming debut LP, 'Skeam!', due out this month and reviewed in this issue. After that, you can expect Kode 9's massive remix of the Dubstep classic, 'Fat Larry's Skank' and a 12" from Digital Mystikz' Coki featuring the mighty 'Tortured'. Step up or step out!

R8INGS

Reppin' the North and proving it's not just about London and Bristol, R8 Records is a brand new Dubstep label from Sheffield. Managed by Alex Deadman, Rogue State and Hoodsey, the label will feature tracks produced by Rogue State, and is already getting plays around the country and abroad. Forthcoming tunes include a link up with veteran Jamaican MC, The Lone Ranger, and Mikal Rose. Also due on R8 is the tune 'Peace Paw' by Marksman & Deadman from The Junglist Alliance, a tune that has already seen a release on the 'Sheffield: Love Music Hate Racism' LP. Expect the first vinyl release early next year. Check www.myspace/r8records for more info and to hear the tunes.

1XTRA TAKEOVER

Check out the self-styled "troublemakers of radio", Ace & Vis, as they host their new '1Xtra Takeover' show on Radio 1 as part of the station's new specialist schedule. The show will showcase the absolutely biggest and baddest tracks from the vibrant world of underground urban music.

BONGO CHILLI

Following the success of their debut single 'Sound Like', Bashment label, Bongo Chilli, come correct with their second release, which sees Rogue State returning to provide 'Bashy Fashy', featuring the vocal talents of veteran, MC DBO General. The 12" includes a Dubstep remix by Rogue himself and a Jaydan remix for all the D'n'B heads. This track is already doing the dubplate circuit, particularly as D Bo voiced as many specials as he could!

ROCKIN' DANES

Tue Track (a.k.a. Track '72) from Malk de Koijn, one of Denmark's leading Hip Hop crews, is ready to release 'Rockin', his first album as a self-producing solo artist. Track '72 is among the best and most respected Danish DJs and Hip Hop producers. The new album is a blend of Old Skool Electro and Hip Hop production, so if that sounds good, check it out!

MJAZZ

Following a seven year absence, Modern Urban Jazz returns, streamlined for 2006 as MJAZZ, showcasing a return to form of D'n'B veteran, Justice. Justice is fondly remembered as a pioneer of the Drum 'n' Bass sound in the early '90s, whose music was a regular fixture in the sets of Fabio, Grooverider and LTJ Bukem at seminal nights, such as Speed and Rage. Justice's music first surfaced as early as 1990 with the proto-Breakbeat track, 'Death Row', alongside Blame for Chill Records. His return to vinyl sees remix business in the form of 'Aquisse '06', featuring veteran engineer, Neil Trix, and 'Monochrome', featuring Endemic Void getting set to black. If you know your Old Skool, you'll know what to do when this 12" hits the shelves this month.

DIRECT HIT

Following on from the success of their last single, Direct Recordings are back on the case with the label's ninth release. Ego Trippin, previously responsible for Direct's fifth release as well as a string of twelve's on foundation labels such as Juice, Splash and Frontline, step up on production duties with the dance floor bangers, 'Something In Your Ear' and 'Disversion'. Both tracks have been smashing clubs up and down the country as well as receiving airplay on 1Xtra and Kool FM. Other news from the Direct camp includes the ongoing refinement of their website. With their online shop now up and running and stocked full of exclusive promos, back catalogue and merchandise, the next challenge is a forthcoming podcast. Go to www.direct-recordings.com for more.

BRIGHT FUTURE

G Dub and Pascal have teamed up to bring Brighton a new monthly Drum 'n' Bass night called Break-Fast, with residents on rotation including DJ Hype, G Dub, Pascal, Potential Badboy, Taxman and Distorted Minds, alongside special guests. To be held at The Ocean Rooms, the first event will be held on 17th November with special guests Grooverider, TC and Keaton, alongside G Dub, Pascal, Taxman and Jaydan with MCs Eksman, Fatman D and G1. For more info, check www.break-fast.info.

THE MAD HATTER'S BALL

Sheffield promises to be a crazy place this NYE when Headcharge, Dub Central and The Junglist Alliance take over The Corporation for a true all-inclusive party. Headcharge is one of the biggest nights of its type in England, providing the Acid Techno Trance crew with a formidable session every month. After a few years on the chill, they're back alongside Sheffield's premier Dub night, Dub Central and the top Junglists for this mega-blaster. Wearing fancy dress gets you in cheaper; just watch out for the Cheshire cat! Artists on the night (all TBC) will be Nicky Blackmarket, Kenny Ken, The Jungle Drummer, Daddy Freddy, Dub Dadda, Bongo Chilli, DBO General, Dan Man, The Junglist Alliance, Dave The Drummer, Ann D, Little Stevie, and many more. Tickets will cost £10 for the first 100 and £15 thereafter. For more info call 0782 3020197 / 0796 0099 839.

FRESH DNA

After a slight delay, DNAudio's tenth release is lined up to hit the shops just in time for Christmas. The double pack EP features tracks from Silent Witness, Break and Ercola, and should serve as a nice little stocking filler along with the new DNAudio T-shirts, which should also available before the end of the year. Plans for 2007 include the labels debut LP featuring Silent Witness, Break and collaborations with comrades Fierce, Survival and more to be confirmed. Also, be prepared for the launch of Idiom Recordings, a new imprint concentrating on Minimal, Electro, Techno and obscure Electronica. Keep checking www.myspace.com/dnaudio for more news.

BREAKING OUT

This month finally sees the first release from bad boy producer Break's all new Symmetry Recordings, featuring 'The Truth' and 'Evil Twin' by the man himself. Take us through Break, "Symmetry will cover all styles of D'n'B. After my 12" I will be getting some other artists on board such as Survival, Silent Witness, Calyx, Fierce and hopefully many others. I'm going to be following up the first release with 'The Drone' early next year and will be working on a solo album project during the following months." Look out for this guy in 2007, as he's going to be producing some serious pressure, believe!

DIGITAL RAGE

Digital Rage Music is a brand new D'n'B label with a very straightforward concept; to introduce up and coming talent to the ears of the world. Digital Rage is headed by South London producer, Jamma, who has been producing music on the underground scene for quite some time. This guy is definitely not messing about, having released six tracks so far this year, two of which have hit the top download spot on www.imodownload.com. The crew is formed by a vast array of talented producers including The Source, one of Digital Rage's front runners and probably the most influential producer in the camp who brings his own atmospheric, liquid dance floor skills to the table; and bright young prospect Bre, who, although only 16, should not be taken lightly as he knows how to rock a dance with his solid beats and thunderous bass lines. There are loads more DJs, producers and vocal talents involved in the mechanics of this label, some of which include DJ Viper (Kool FM), Rigz MC (who is one of the hottest MCs breaking through right now), Fulla-D and Acer. Looks like the future's digital.

TKING THEM OUT

Sheffield born and based producer, TK, has a host of releases coming up on various labels in the next few months. First up on Nu Directions, hot on the heels of releases from Bungle, Deep Inc and Kubiks & Lomax, come a couple of steady TK rollers ('Folklore' b/w 'Substance'), ready to drop in the next couple of weeks. Meanwhile over on Liquid V, you can catch TK's 'Never Never', which appears as a bonus track on the third 'The Big Picture: Liquid V Club Sessions Pt 2' EP, alongside tracks from Kabuki, Kubiks & Lomax, and Beta 2 & Zero Tolerance. Thirdly, is the long awaited 'Hell's Angel' b/w 'Cutting Shapes' 12", which should be dropping before Christmas on the spanking new Nottingham based label, Detonate Recordings. Finally over to TOV for something with more of a dance floor edge; 'Headhunt' is scheduled to appear on the 'Unfinished Business' EP series with a follow up track for sister label, Renegade Recordings, due early in the new year. Also, check out TK playing at Metropolis in Sheffield, and Ministry Of Sound and Movement in November.

SHOGUN SIGNING

DJ Friction's ever-strengthening Shogun Audio imprint, has just made its first exclusive signing in the shape of groove merchant, Alix Perez. The Belgian North London based producer has been causing quite a stir within the scene recently with his unique style and refreshing approach, bringing the Soul and Funk back into D'n'B. Tracks already pencilled for release include the massive 'Down The Line', featuring MC Fats, the delightful 'Worlds Apart', and the sultry sounds of 'Sorrow', amongst many others. "We're really excited by our first artist signing to Shogun," states Friction, "and are going to be working very closely with Alix for the foreseeable future, eventually concluding with a full artist album. He's such a talented guy with so much potential and unbelievable amounts of incredible music waiting to be unleashed, so watch this space." Meanwhile, to check some new Shogun beats and much more, look no further than DJ Friction's new 'Next Level 2' mix CD, featuring two discs packed full of the best Drum 'n' Bass music currently on offer. Check our reviews section for further insight.

THE COKE MUSIC EXPERIENCE!

Coca-Cola launch their new Coke Music ting with a free event on 9th November in London. Fancy filling your evening with some of the best live music from unsigned bands that the UK has to offer? Well Coca-Cola would like to cordially invite you to join us at the Islington Academy from Pam for a fantastic evening with new bands from across the UK. Coca-Cola presents four acts; The Happiness, Devils Gun, The Twisted Melon and Deadbeat, alongside an exclusive set of nu-skool breaks DJ, Blim. It's unlikely these bands will be off the record label's radar for long so make sure you catch them in this intimate venue while you can. If you can't make it down to the gig then fear not, you can download a video podcast of the performance through the 'Coke' podcast page on iTunes and watch a vodcast of the gig at www.coca-cola.com/music.

Also check the site if you're an unsigned artist or band and are looking for your big break. Coca-Cola are offering you the chance to be discovered as the next big thing, all you need to do is upload your music to the Coke website.

A unique panel of industry experts, including Eddie Temple Morris from XFM, then review all uploaded tracks and choose a select few of the best to feature on an exclusive 'Coke' podcast available on iTunes. The best of the best from the podcast are then given the opportunity to present themselves on stage in front of a live audience. So if you're looking to follow in the footsteps of acts that have featured on the coke.com/music podcast and been signed, like new kids on the block 'Does It Offend You, Yeah?' visit the site now.

EASY NOW!

The last few months have been hectic for the Easy Records camp as they've been putting together an album project entitled 'The Jungle/Drum And Bass Story'. The project is the first of its kind and will see some of D'n'B's finest producers teaming up with some of the UK's top MCs to tell their stories about their journey through the eras of Drum 'n' Bass. Already involved are Simon 'Bassline' Smith & Drumsound with The Ragga Twins, Visionary with Navigator, and Bryan G with MC Spyda. That's right, Bryan has stepped back into the studio for the first time since 1992. Nicky Blackmarket has been back in the studio for the first time since his 'Spam' days and his track will feature the vocal talents of MC Shabba D. Check www.junglestory.co.uk for more excitement. Meanwhile, Easy Records' release schedule continues relentlessly with twelves from Riddla and The Ragga Twins, followed by a debut solo release from DJ Shodan featuring the tracks 'Ethereal' 'Stop Frontin'. Lastly, Nicky Blackmarket is working on a debut release for Easy with MC Skibadee, so look out for that on dub very soon.

UNIVERSAL UNION

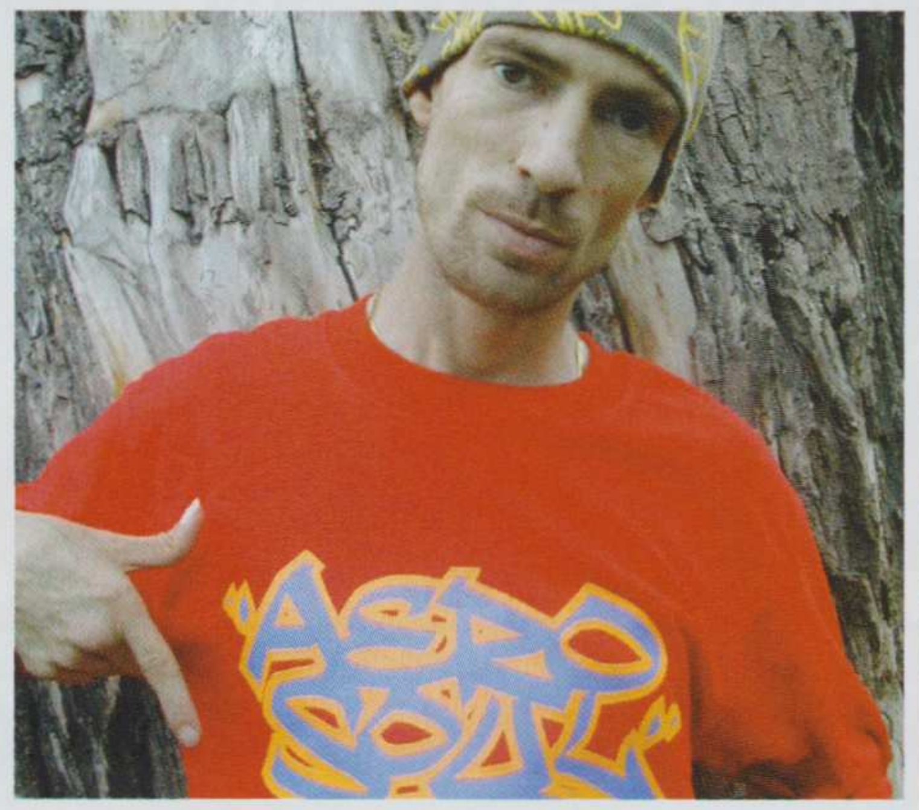
The hard work resulting from the union between producers Matrix & Futurebound is about surface in the shape of their 'Universal Truth' LP. Aiming to cover a number of different flavas all stitched together in Matrix & Futurebound's unique style and featuring a liberal sprinkling of guest vocalists, the LP is set to propel the duo's music into everyone's boxes. Coinciding with the full release of the album in March 2007, will be the Universal Truth Tour, featuring Matrix & Futurebound and hosted by the one and only MCs Darrison and Tonn Piper. Futurebound privately told ATM that he's so excited about the release that he feels obliged to set Matrix's hair on fire when he drops the album's title tune at the next Hospital all-nighter to celebrate. I thought that sort of stuff was limited to USA's DJ Swamp?

BONESHAKER
SUDDEN DEF

SUDDENLY DEAD

Despite heading towards the end of the year, Bridge & Inter at Sudden Def Recordings are still running at full steam. Just back from the labels successful North American tour, the management team are keeping themselves busy on all fronts. The Def:inition monthly (every 3rd Saturday) at Clockwork in Islington continues to provide quality line ups by hosting a Frequency Records label night on the 18th November. As Ram Records sister label, it goes without saying that the beats on the night will be top class, and joining the residents will be Sub Focus, Red One, Xample, Basher and Ray Rampage. The line up for the Xmas party on 16th December includes Friction, Cause 4 Concern (UK exclusive), Prophecy and MC Tonn Piper, from heavyweight northern promoters Metropolis. Also watch out for their free party on 20th January, where some of London's finest resident DJs will be meeting up under one roof for the first Def:inition of 2007. In the middle of those two nights, Def:inition head down to South London on Saturday 2nd December for their first all-nighter at 3rd Bass (Mass) in Brixton. This is definitely not one to be missed, with a line up that includes Fresh, Bryan G, Chase & Status, Eksman, Red One, Moving Fusion, Inter, Vicious Circle and many more.

The label is also continuing to rise in strength following the success of the recently released Boneshaker single (reviewed in this issue). The following release will be due out in early '07, featuring tracks from Skynet and the German production trio, Sleepers, which includes the renowned German producer, Xplorer. 2007 looks to be a big year for the imprint with singles in the pipeline featuring tracks from Stu C4C, Masheen, Loxy & Amaning and remixes from Xample and the Brookes Bros. For more info check www.suddendef.com / www.myspace.com/suddendef.



AEROSOUL CLOTHING

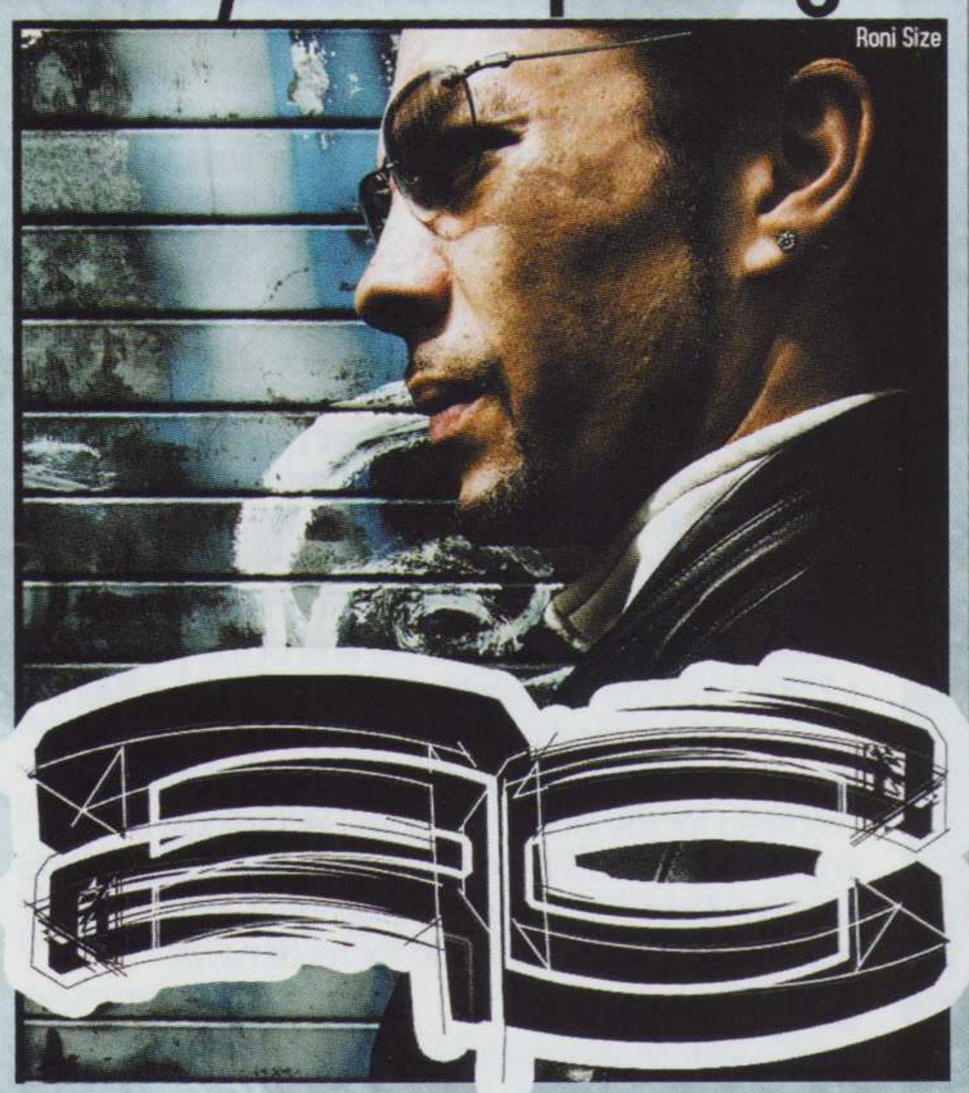
Long-established in the underground club scene as a label and clothing manufacturer now sought-after by the mainstream. Aerosoul's well-earned reputation as a brand with its eye constantly on the music scene means they've no problem attracting a vast array of both established and up and coming recording artists to appear in their photoshoots. Damage exclusively modelled the Soulville range, designed especially for their last album launch. Others making their modelling debuts for Aerosoul have included: Omar, Roots Manuva, Rodney P, TY, Basil @ Black 2 Basics, A Guy Called Gerald, Normski, Skitz, Karl Hinds, Kenny Ken, paradox, Fredie Kruga, Seba, Blame and Nihal. The worldwide profile of Aerosoul went ballistic when the best-selling Junglist Movement design appeared in the cult Brit dance movie, Human Traffic. Aerosoul has been featured on BBC2's Urban Heat and Fabio & Grooverider's Radio One show. The latest addition to the Aerosoul range is the division dedicated to extreme sports. Inspired by the skating and snowboarding fraternity but worn by dedicated armchair athletes alike, incorporating new print technologies including raised highbuild prints, this range gives more than a nod of appreciation to the old skool. Also for the ladies check out the new girl-friendly tighter fits. The range includes V-necks and two-tone pastels and bold primaries tees and is modelled by UK diva,s Est'elle, Vanessa Simon, Whildflower, DJ Whildchild, Wendy D'Jai and C-Mone & Tempa from Out Da Ville.

Advertorial

SHOP@NU-URBANMUSIC.CO.UK
PHONE : +44 (0) 1635 587 900 WWW.NU-URBANMUSIC.CO.UK

NU URBAN MUSIC, UNIT 9, RIVERMEAD INDUSTRIAL ESTATE, PIPERS WAY, THATCHAM, BERKSHIRE, RG19 4EP, UK
NU URBAN USA, 649 MORGAN AVE, UNIT 2D, BROOKLYN, NY, 11222, USA. PHONE: +1 718 387 0536

Full Cycle & Dope Dragon

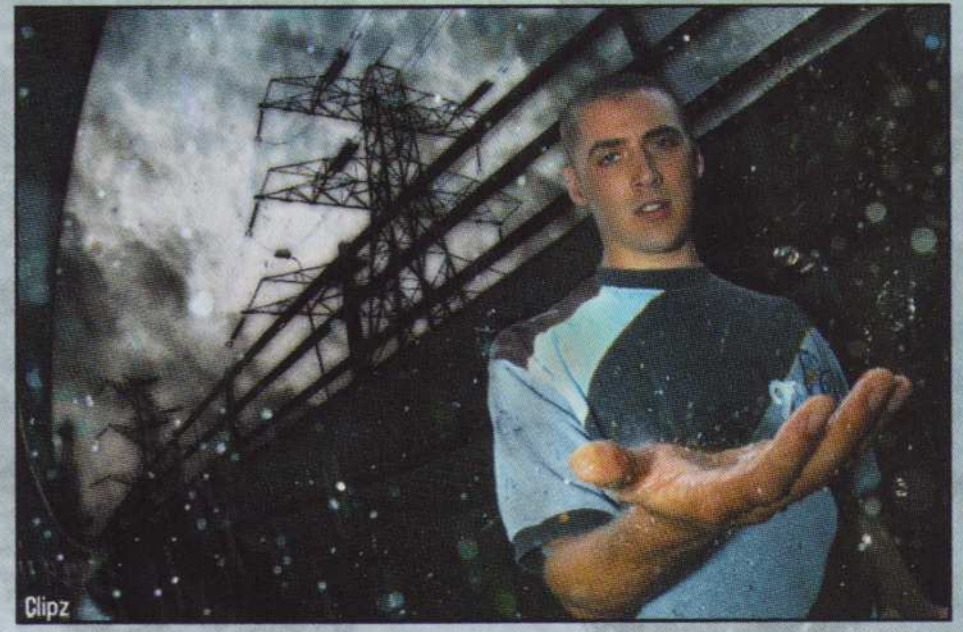

Roni Size

Nu Urban Music is proud to announce the arrival of Full Cycle Records and affiliated label Dope Dragon to the fold. Full Cycle is one of the scenes premier and longest running labels, headed by two of the scenes most prolific and forward thinking producers, Roni Size & Krust. This label has never failed to excite or amaze us with their catalogue of over 100 releases.

Massive Hits such as 'Music Box', 'Brut Force' and 'Soul In Motion' (being just 3 of many!) have sealed this labels place in the Drum & Bass history books. As always Nu Urban will re-issue all of the great tracks as well as continuing to bring you the latest offerings from the camp. Forthcoming tracks will include the monstrous 'Push, Pull' from Kilo (Clipz) as well as a new EP from Die & Clipz which will feature the long awaited 'Number 1 VIP' from Roni Size.

Tracks from Heist, Swift and Subwave will also feature on Full Cycle over the coming months as well as some surprise big releases forthcoming on Dope Dragon. The other big news from the Full Cycle camp is...

Clipz Launches Audio Zoo

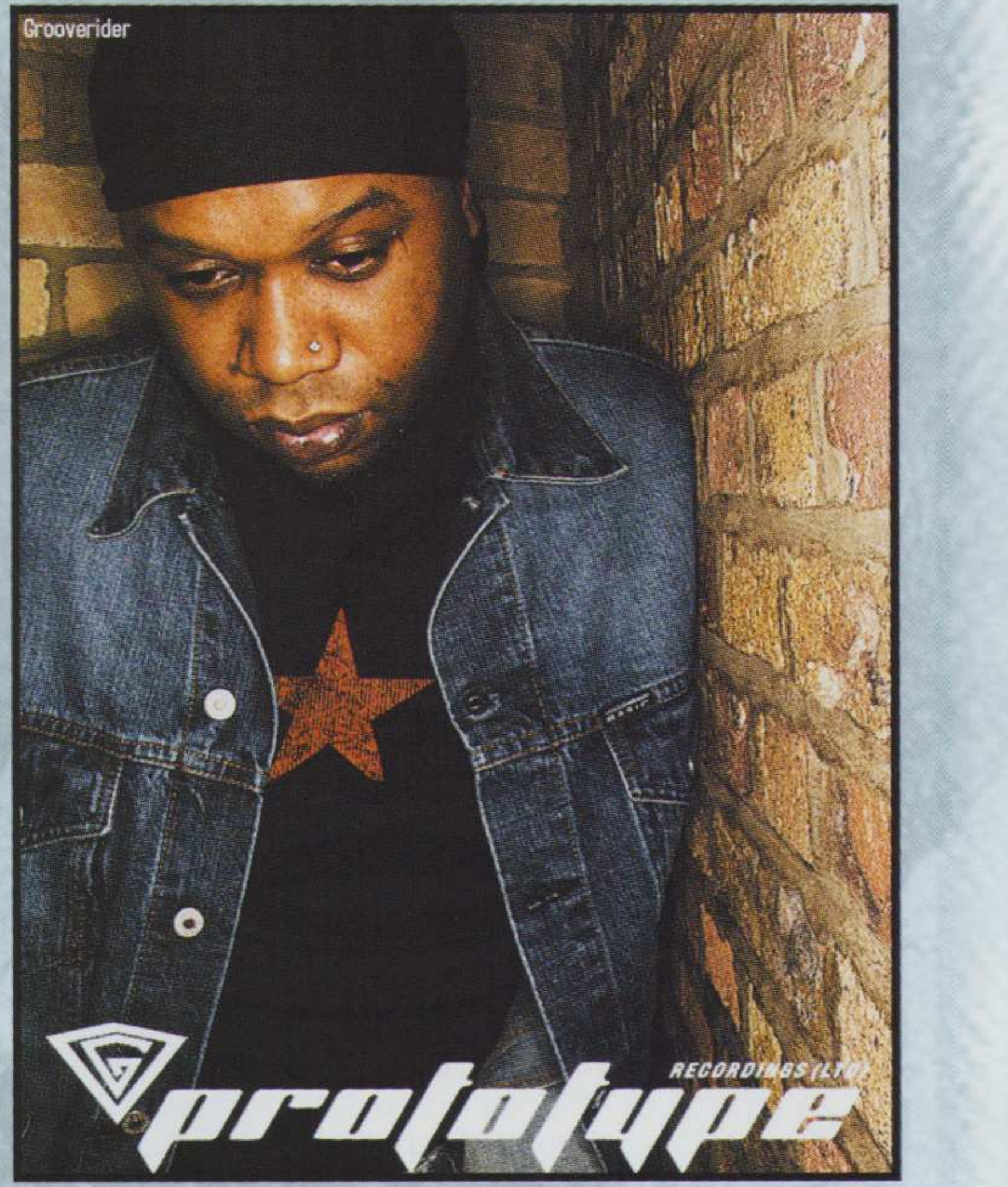

Clipz

Nu Urban Music is also proud to announce the launch of the new label from Clipz; Audio Zoo. As you know Clipz is currently one of the scenes hottest producers with a catalogue of anthems to his name such as 'Cuban Links', 'Sound Bwoy' and 'New Generation' (to name but a few...). This string of hits is set to continue with the debut release on his own Audio Zoo imprint. The first track will be the much talked about 'Download' tune, which has been causing mayhem in the clubs as well as the online forums as heated debate takes place every time this tune is mentioned! This controversial track will be backed with the wicked 'Get Down' and should be available by the time you read this.

Prototype Recordings

Nu Urban Music is proud to announce the arrival of Prototype Records. Grooverider's label has been at the forefront of the D&B scene since its inception in the mid 90s. The label has released over 20 tunes, each one hand picked and every one has gone down as a classic piece of Drum & Bass music. With an artist roster including Dillinja, Trace, Ed Rush & Optical, Matrix, Lemon D, Bad Company and more and with a catalogue that includes such anthems as 'Sonar', 'Killamanjaro', 'Planet Dust' and 'Odyssey', the demand for these classic tunes have never ceased.

So you will be pleased to know that Nu Urban Music will be re-issuing all of the Prototype releases over the coming year kicking off with Bad Company's 'Planet Dust', Drumsound & Simon Bassline Smith's 'The Odyssey' and the Connexions EP which features DJ Trace & Optical's remix of the Anthem 'Sonar' and Bad Company's 'Pulse 2000 Remix'. This awesome release destroyed the dance floors when originally released and no doubt will do the same again. There is also talk of Grooverider releasing some new material next year on Prototype, which means 2007 could be an exciting year for D&B. Keep em peeled!


Grooverider

Andy C's Frequency Records Gets On Board

Andy C & Red One

Nu Urban Music is also very proud to announce the arrival of Andy C's Frequency Recordings to the fold. Headed up by two of the scenes stalwarts Andy C and Red One, this sister label to the legendary Ram Records has built up its own reputation with a stack of killer tracks since its inception in 2002.

The guys have used the label to launch a number of artist's careers including DJ Samurai, Basher, Xample and, most famously, Subfocus and have released a string of club bangers such as Subfocus's 'Soundguy' and Nightbreed & Sparfunk's 'Arachnophobia' to name but two.

The next release will see Xample grace the label with his second release proper on Frequency. 'Sound Clash' is a dirt, dubby roller that has been gracing the sets of Andy C, Hype, Grooverider, Clipz, Red One, Sub Focus, Die & Simon Bassline Smith and will be backed with 'The Mutants'. This will swiftly be followed by a new single from DJ Kryptic.

The next few months will also see big releases from Basher and DC Breaks, so keep em peeled!

News also reaches us of a new label from the mighty Moving Fusion, more news as we get it.

Moving Fusion's Sparfunk Launches Terrafunk Recordings

Daniel Sparham and Jeff Langton, aka Moving Fusion, are responsible for some of the most exciting Drum and Bass tracks ever made. Fact. Tracks like 'Atlantis' and 'Turbulence' are still regularly played at big events today even though they were released well over 6 years ago!

TERRAFUNK RECORDS

When Jeff & Daniel finally went their separate ways to concentrate on solo projects, Jeff retained the Moving Fusion moniker while Dan went on to use his solo name, Sparfunk. After the boundary pushing 'Rapture' was released earlier this year on Ram, Spar went on to set up his own Terrafunk imprint through the Ram Records group and kicked off the label by releasing the excellent 'Promised Land' single which was swiftly followed by a collaboration with hot new artist D-Code entitled 'Under The Moon'.

Lately Spar has been back in the lab cooking up some of his sickest beats yet while nurturing a host of up and coming producers that he plans to bring through on his label. Next up on Terrafunk should be Spar's newest production, (and to these ears one of his best tunes to date), 'Apocalypse 2'. A heavy hitting slab of chopped drums and gritty basslines which has to be heard to be believed – and if Spar's reputation is anything to go by then this will be the beginning of something big!

Sparfunk

D Style Album

D MINDS Presents...
Taken from the forthcoming TC album 'Evolution'

TC
JUMP
FEAT. D MINDS
+FLATLINE
dsr

"Original and refreshing, an excellent example of forward thinking breakbeat music done right" - Pendulum

"TC storms back with another smasher. Jump has been destroying dance floors all over the world!" - Andy C

www.dstyle.co.uk

D Style Recordings has really come of age this year, and while the Distorted Minds boys have taken a back seat in the studio to concentrate on the day to day runnings of the label and to promote their successful weekly club night, Run, the boys have still found time to produce tracks for the forthcoming Chronic album, as well as completing a single with fellow Ganja artist Hazard.

Signing fellow Bristolian producer TC to their D Style label was nothing short of genius for the Distorted Minds boys, and after releasing one of the biggest tunes of the year in the form of surprise hit 'Deep', the label prepares to raise the bar one more time with the release of TC's next single, the massive 'Jump'. This track needs no introduction, because love it or hate it there is little doubt that this tune has taken the scene by storm.

Getting caned by almost every top DJ in the scene, this future classic has become the anthem of many a big party this year. Also included on this single is the much talked about 'Flatline', including a full vocal sung by TC himself. 'Flatline' is a breezy, catchy slice of D&B that has hit written all over it. It should be noted, of course, that all this is gearing up towards the release of TC's highly anticpated debut album 'Evolution' in the early part of next year. This will be proceeded by the obligatory album sampler which will include the new 'must have' dubplate on the block 'Rockstar', as if this wasn't mouth watering enough, it will be backed by another big tune thats been doing the rounds of late, the speaker crunching 'Game Over'. The final track list is still being decided on, and with almost 50 tracks to choose from there is more than enough to fill your crate!

The Crazy World Of Infrared

INFRARED

We finally got to hear the forthcoming Infrared artist album from J Magik & Wickaman and we can honestly say it's going to be huge! 'Crazy World' will feature a total of 18 tracks on vinyl and will include current floor fillers 'Spaced Invader 2007', 'Cassanova' (which features veteran Reggae dee jay Top Cat on vocals) as well as a collaboration with Hype entitled 'Rollin It'.

Other artists included on the album are as diverse as DJ Hoodlum, MC MC, Daddy Earl, Kathy Brown, Terra Deva and Gill Felix. The album will kick off with a limited edition picture disc featuring 'Crazy World' and 'Fiddlers Elbow' and will see a release in late November.

This will be followed by a strictly limited 6 piece vinyl set before each part will be made available as a series of 12" singles. A full, confirmed tracklisting will be made available soon, so watch this space.

Knowledge & Wisdom

Scene veterans Souljah & Terry T have been putting their heart and soul into the Jungle scene since day one and in that time have become synonymous with pushing the true sound of inner city London. Both have been involved with more Jungle hits than there is space to list here and when not in the studio or DJ-ing around the world the pair are busy running their own Souljah Recordings and Knowledge & Wisdom labels respectively.

Terry T, Souljah, Demolition Man & Peter Bouncer

Now the camp gear up to release two massive singles on to the street. First up will be the wicked Ray Keith remix of Noise Factory's 'The Future', which has been smashing up the clubs for months now. This will be swiftly followed by the highly anticipated remixes of Prizna's 'Fire'. Featuring Demoltion Man on vocals, 'Fire' was one of the biggest Jungle anthems of the times, Terry T drafted in Kenny Ken & Mace and hot new production duo Serial Killaz to give this old skool classic a 2006 re-lick. Both 12's have been getting hammered by all the top boys and should see a release just before Christmas.

Other big news is the imminent release of massive solo albums from two of the scenes most legendary vocalists. Demolition Man and Peter Bouncer have voiced some of the best loved Jungle tracks and even today continue to push the sound forward with both Reggae and Jungle projects. Both albums should feature some big name remixes as well as guest vocalists and producers. More information as we get it.

Subtle Audio

Eire is not the place that comes to mind when you think of very exciting drum n bass labels, however the Subtle Audio crew are doing their best to change any such ill thoughts. Subtle is owned and managed by a popular DJ on the drum funk scene, Code who is a regular at nights such as Technicality. At the moment there are two 12" releases on their way to your local record shops, first up the relative new comers Cloak & Dagger are hanging onto Summer during the Autumn months, with two lively slabs of funk "Soul Sauce" & "Time Travelling". After that Sileni steps up for their label debut, taking the Drum n Bass template and pushes it until its an almost unrecognisable form. This three tracker is an itchy fidgety robot insect display of breakbeat and will open your ears to something completely unexplored before in our music. Beyond this the first EP on on Subtle Audio is imminent, a five tracker featuring music from Macc, 0=0 & Duffah, also Subtle are launching a digital only label, www.subtleaudiorecordings.com

Nu Urban Top Fifteen

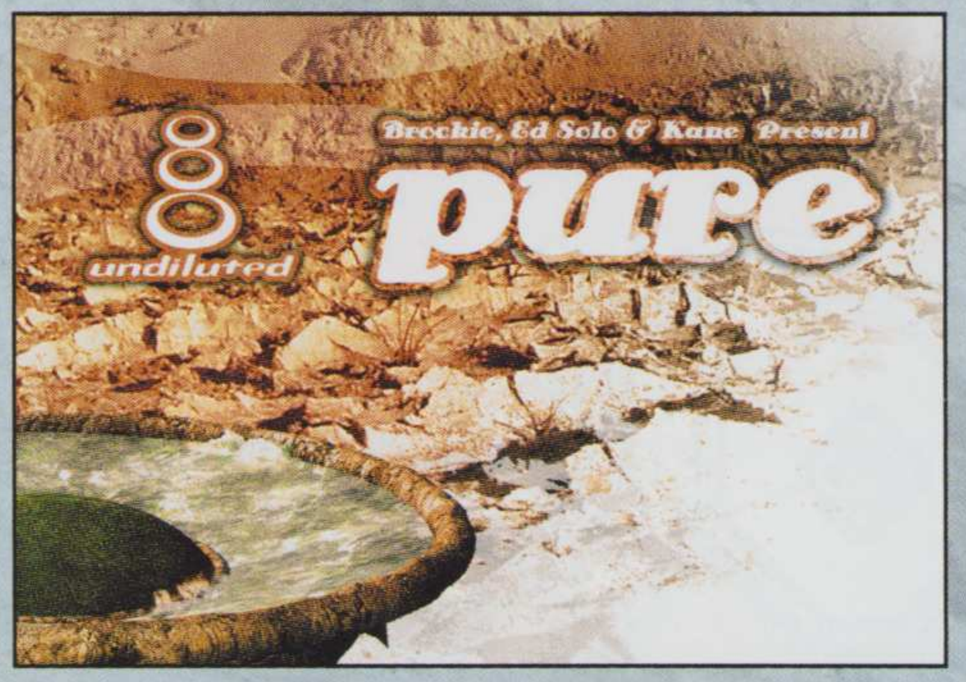
1	**TC**	Jump / Flatline - *D Style*
2	**Kilo**	Push Pull - *Dope Dragon*
3	**Clipz**	Download / Get Down - *Audio Zoo*
4	**Brockie**	System Check (Generation Dub Remix) - *Undiluted*
5	**Swift**	Zion (S.M.O.K.E) - *Charge*
6	**Demolition Man**	Fire (Serial Killaz Remixes) - *Knowledge & Wisdom*
7	**Potential Bad Boy**	Girlz VIP (Picture Disc) - *Ganja*
8	**Lupe Fiasco**	Kick Push (D&B Remix) - *Boot Camp*
9	**Generation Dub**	Give It To Me / Pervert - *Frontline*
10	**Marvellous Cain**	The Hitman (Serial Killaz Remix) - *R-IQ*
11	**Jaydan**	Wasted (Generation Dub Remix) - *Propoganda*
12	**Benny Page**	The Filth (Connacta Remix) - *XS*
13	**Futurebound & Entity**	Lion Of Judah - *Viper*
14	**Vital Elements**	Bad Boy Tune - *Basement*
15	**Various Artists**	9th Wonder EP - *Progress*

All available at nu-urbanmusic.co.uk & all good record shops

Brockie Represents To The Fullest

Ed Solo & Brockie

After the recent success of their 'Pure' LP, Brockie & Ed Solo are now getting set to end the year with a string of 12" singles. First up, and in the shops now, the four different parts that made up the album are now available as individual singles, big tunes such as Trevelyan & Icarus's 'Fruit X' and Brockie & Ed Solo's 'Aim'd At You' are available now.



This will be swiftly followed by Generation Dub's massive remix of 'System Check' which has been ripping up dance floors for what seems like an eternity now. Also set to see a release this side of Christmas is the monstrous 'Represents' remix from Chase & Status, the boys have gone deep and dirty on the mix and turned out a true club banger. Brockie has also been talking about finally scheduling some of the many un-released tracks that reside in the Undiluted vaults for release. Watch this space for more details!

NORTHERN SOUL
CRAGGZ AND PARALLEL FORCES

DOUBLE CD FEATURING STUDIO ALBUM & CPF LIVE ALBUM

OUT NOW!

CPF LIVE CHECK THE OFFICIAL MYSPACE PAGE FOR CPF LIVE TOUR DATES: www.myspace.com/craggzandparallelforces VALVE RECORDINGS

12" DOUBLE PACK FEATURING THE DANCEFLOOR SMASHERS "WHO YOU (OI), GANGBANG, BELL TUNE & HOLLA"

the dillinja ep
release date: 13/11/06

VALVE RECORDINGS

TEL: +44 (0) 208 853 4900 / FAX: +44 (0) 208 853 4908 / WEB: www.bigbadbass.com / EMAIL: info@valverecordings.com

words: Danny Shutdown pic: Shelly Randall

HEIST

ATM ISSUE 68 MIX CD

Strider (a.k.a. Heist) has been steadily building a name for himself within the Drum 'n' Bass scene for quite some time now and, as well as DJing all over the place, he is producing a lot of beat, which are being released by Metalheadz and Grid to name a couple. ATM cornered him just before he went into the studio to mix this month's cover CD to ask him a few questions, which will give you a little insight into what he's up to and where he's coming from...

How did you get into D'n'B?
I first got into it from hearing my next door neighbour mixing. He used to leave the window open so it could blaze out into the streets. I guess I just got hooked on the sound of beats and bass. I distinctly remember loving the Amen break and not knowing what Amen was. As time went on, I got my own set of decks and started practising hard, annoying the hell out of my Mum and Dad, doing loads of mix tapes and giving them out to all my mates. Eventually, when I was good enough, I sent some tapes out to promoters and started getting bookings.

What was your first release and how did it come about?
The first track I ever put out was a track called 'Company 7'. It came out on Co Lab as our first release. It was also the first track I made that really got noticed. Karl (Dillinja) called me up asking if it was available, Peshay got in touch saying he'd been playing it a lot, and DJ Die and Krust were supporting it. It was the perfect track to start the label off with. It was also the first track that I really felt happy with in terms of how it sounded in my room and on a system. I'd only just started to use software and I did some of the beats in my Emu sampler. From then on I started to use software more and more.

What came first, the production or DJing?
DJing came first, even though I'm known more as a producer. I wasn't always DJing as Heist or Strider though. I used to DJ out at loads of places all over Essex when I was younger. That's how I got more and more into DJing. The only way to get the tracks was to buy vinyl, as hardly anyone knew about mixing with CD decks and there was no AIM. I was always in the shops, getting the train to London to go to Blackmarket and Deep Freeze Records. If I didn't have the latest and freshest promos to play out and my mates did, it would do my nut in!

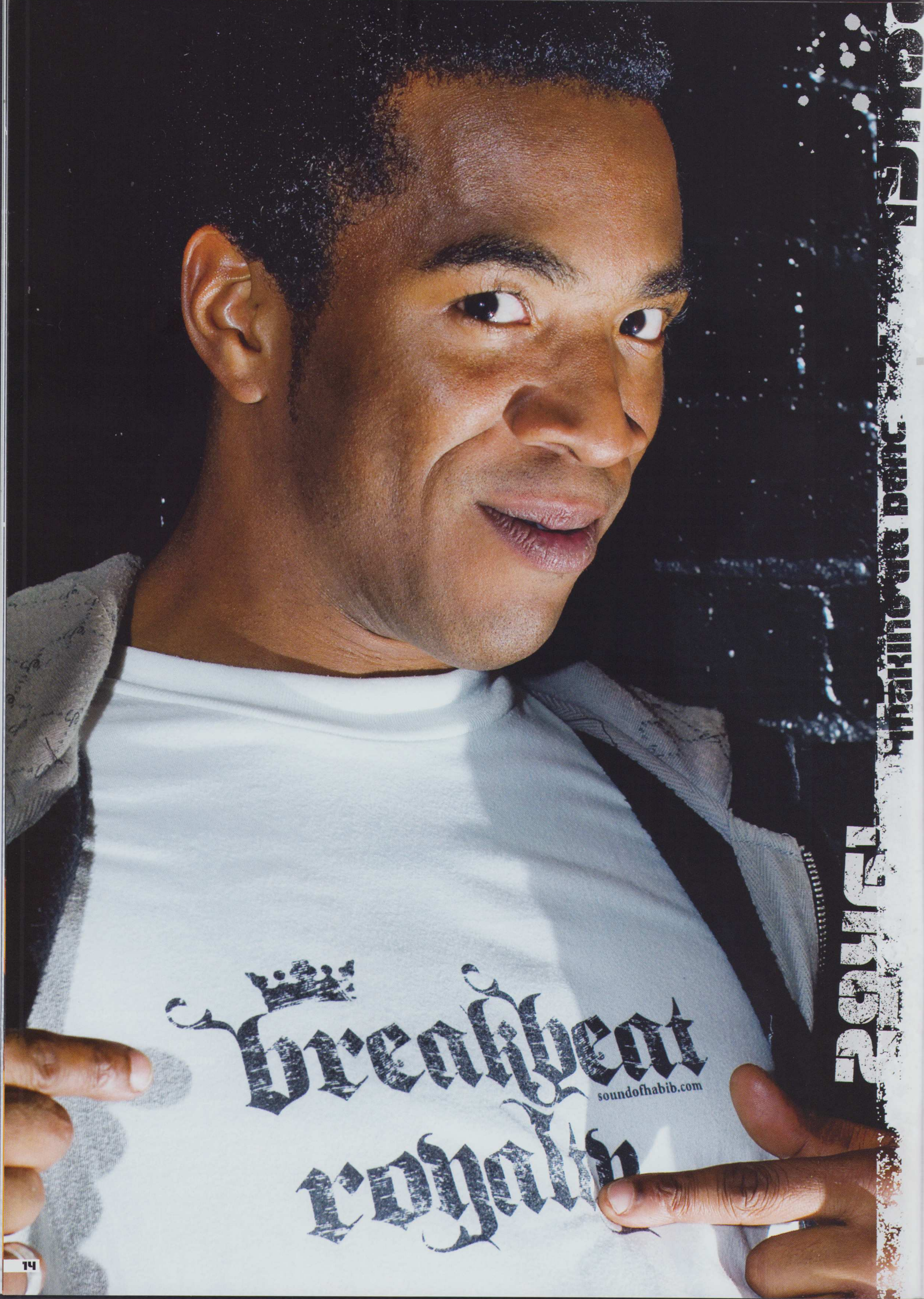
Which labels and artists have you worked with so far?
I've worked with Co Lab, Beatz, Metalheadz, Creative Source, Grid, Play Musik, Mac 2, Horizons, Calypso...there are more but I can't remember! I've made tracks for these labels over the last year or so. I do a lot of different styles when I make tracks. I've also worked with Ed Funk, Peshay, Aries, Skitty, Marly Marl, Neil Mac & AMC, Studio 12, Wooz from Sigma, and Mosus.

What can we look forward to in the coming months?
I've got forthcoming material on Full Cycle, more on Metalheadz and their new label Rufige, Digital Soundboy, and some more new stuff that I've just finished for Dillinja and Lemon D. I've also been working in the studio with Marly Marl. We've got two tracks completed that Dillinja's interested in and we've also been working with MC Fats on a track called 'While U Wait'. Hopefully we're gonna wrap that one up soon.

If there was any one artist, singer or producer you would really want to work with, who would it be and why?
There are a lot of people I'd really like to work with. I'd like to work on something with Break; I rate him a lot and play a lot of his beats. I like what he does with his drums, and his tracks have all got a great edge to them. Outside of Drum 'n' Bass, probably someone like Lilly Allen or Gwen Stefani. I like both their voices a lot as they have lots of character.

ATM ISSUE 68 MIX CD TRACKLISTING MIXED BY HEIST Featuring MC FUN

01. **BOB MARLEY VS UPFALL ROCKERS**
    DUB (DUB)
02. **HEIST & STUDIO 12**
    CREEPING DUB (DIGITAL SOUNDBOY)
03. **SOUND CLASH**
    CRYING OUT (DIRTY DUBS ROUND 1)
04. **CRAGGZ & PARALLEL FORCES**
    SAND DANCER (VALVE)
05. **IMP**
    SHAKE IT (CALYPSO MUSAK)
06. **DJ DIE & CLIPZ**
    GOOD OLD DAYS (FULL CYCLE)
07. **MALFOY**
    BEAR HUNTER (CALYPSO MUSAK)
08. **DAN MIRACLE**
    CACTUS (DUB)
09. **HEIST**
    COMPANY 7 (CO LAB RECORDINGS)
10. **HEIST**
    GO TO WORK (CO LAB RECORDINGS)
11. **MALFOY**
    SLITHERIN' SOUNDCLASH (CALYPSO M.)
12. **ARTIFICIAL INTELLIGENCE**
    MOVIN' ON (MARKY & BUNGLE REMIX) (V)
13. **BREAK**
    VOID DWELLER - METALHEADZ
14. **CALYX**
    ILLUSIONS (MOVING SHADOW)
15. **HEIST**
    WHAT ONCE WAS (METALHEADZ)
16. **SILENT WITNESS**
    SAFE WAY (DNAUDIO)
17. **DILLINJA**
    WARM YOUR HEART (DUB)



words: Jon Cook pic: Zen Inoya

JAKES

MAKING ALL DANCES PANIC

Right now, there's one thing that springs to most people's minds when you mention Jakes. That is, of course, the uniquely bizarre vocal performance he unleashes on one of 2006's biggest anthems, his collaboration with good friend TC; Deep. Play-listed by Radio One, smashed at the raves and equally as successful as it was eccentric, this one tune has thrown the veteran Bristolian MC right into the D'n'B spotlight after thirteen years in the game. All this attention couldn't be coming at a better time for Jakes either; with his residency at Run, a solo album due next year and his Dubstep collective, H.E.N.C.H., making some serious (low frequency) waves throughout the scene, it seems the one time Ruffnek Ting MC's time at the very top has truly come.

Nothing bears testament to this fact better than the fact that right now Jakes is sat opposite me recovering from hosting nothing less than the inaugural performance by Pendulum's live band at Fabric last night. Whatever your feeling towards the Australian trio's music, there can't be many bigger gigs in Drum 'n' Bass than performing with them at Fabric on a Friday night. Such a rise to prominence has its obvious downsides, but as Jakes sits speaking softly and sipping his beer in a highly civilised pub garden in Bristol, it's clear he takes the attention, the hating and the loving in his stride:

"Since 'Deep', things have gone crazy. Thanks to that tune, a lot more people know my voice and my face. It made it all a lot more personal. Sometimes that's a bad thing, when people talk about you or to you negatively like they know you, but all the people that do really know me, know me; so I don't give a fuck. I always say; 'If you're not getting hated, then you're not working hard enough'. I'm never unfriendly to anyone, ever. All you'll do is shoot yourself in the foot, if you're like that.

Saying that, there was one kiddie who came up on DOA and thought he was being smart… Let's just say, people don't trouble me on there anymore."

The tone in his voice lets me know his tongue is firmly in his cheek as he says this, but it's true that Jakes can regularly be found posting all over the murky world of internet D'n'B forums; taking the piss, bumping the threads and generally running riot, where most in his position dare not even tread.

"I'm not averse to forums. I don't give a fuck. Forums are immediate contact. You're there; you can just speak straight to the person. As an artist, you have to be accessible and really, properly accessible. And be a nice guy. I've been doing this since '93. If I wasn't a nice guy, I'd be gone. I'm still here and I'll still be here for years… I've seen so many fatal MC mistakes. I'm not gonna make those mistakes. The key to longevity is to keep your ears open and always, always keep your mind open. In the same way that you've gotta have your mind open, you've gotta have your ears open too, man. If you don't, you may as well give up. I'll listen to any kind of music once. I may not like it, but I'll listen to it once. "

Listening to things once and having an open mind musically is something that has allowed Jakes to gain quite a reputation outside the world of Drum 'n' Bass. His global travels with Stereo 8 on a Breakbeat tip, his performances in sold-out stadiums with Trance 'master', Timo Mass and, of course, his production and vocal work for H.E.N.C.H., all serve to illustrate the man's versatility across the entire dance music spectrum.

This same open-mindedness applies to Jakes work within D'n'B too. Despite initially cutting his teeth at the legendary Ruffnek Ting parties over a decade ago, since the late '90s, Jakes became best known for his work with the mighty Moving Shadow and Bristol's highly cerebral, Locus promotions, earning him rare respect as an MC from the more serious, purist quarters of the scene. It's only recently, with his union with TC and D-Style and his residency at Run, that the jump-up, crowd-hype credentials that founded his career have been properly re-established:

"Well I lived and live with Tech Itch, if you know what I mean. So I did a lot of darker, more technical things for a while, did a lot for Moving Shadow, and, of course, I've been doing things for Locus for a long time. But back in the day of Ruffnek Ting; that was a Jump-up rave. That was my roots; I was a jump-up MC, although I didn't chat constantly. I think that's one of the reasons I survived. I can chat; but you have to originate, not just imitate Skibba. Don't get me wrong, Skibba's the don, I've just done a tune with him and, in his style, no one can touch him, but don't just imitate him!"

"Right now though, for me, it's all about Run and H.E.N.C.H.. Run's just killed it. No one can touch it now. It's the only thing in Bristol that has ever come close to Ruffnek Ting. When I'm in London or wherever, and I tell people that Run's on a Tuesday, they're like 'What? I've been hearing about this big night and it's on a Tuesday!' It's killed it. John, Al and Sally; it's down to them. John's got such vision, he's got all the gears working in his head; I respect him so fucking much. Run is DSR; I'm DSR. That's who I really wanna lock it down with, that's where my album's gonna be coming from next year."

It's certainly true what Jakes says about Run. The brainchild of John and Alistar from Distorted Minds, the weekly Tuesday parties at Bristol's Native have, in just one year, taken complete ownership of the Bristol scene. With a residents list that ranges from the likes of Die and Dazee to Fierce, and Pascal to Hazard and G Dub, alongside some equally specially guests and an impeccable vibe every week guaranteed; Jakes is right to feel proud of his position as the night's only MC.

As the man said, however, it's not just about Run, it's also about H.E.N.C.H.; the Bristol Dubstep collective in which Jakes plays a pivotal part. Through H.E.N.C.H., formed with, amongst others, recent Tempa signing, HeadHunter, Jakes has found a new status as a producer, as well as the opportunity to further demonstrate his lyrical versatility over the half-time broken beats of Dubstep.

"H.E.N.C.H. started with me and Head Hunter just battling, vibing off each other's tunes. Then White Boi got involved - we were all passing tunes to each other, fighting, we were like, 'What? That beat's live, I wanna piece of that', and so on.

Then we were all out driving, down the Portway in Bristol, and I said; 'We should make a crew, start a little ting, make it real tight.' And we were like 'What shall we call it?' and I'm like, 'We should call it H.E.N.C.H'. Why H.E.N.C.H? - Hard Earned Never Caught Hustling; that's why.' We're a crew now; Wedge, HeadHunter, White Boi, Me and Scorpio. I knew Wedge before and he was making some beats. First tune I heard of his, Dogtag, I was like, 'what's that? I'm in that'. So we asked him to come in on H.E.N.C.H."

Dubstep's immense rise to the forefront of the underground over the last eighteen months has seen the sound and its culture sprawl out from its native London and take root across the country and even the world. This is nowhere more evident than in Bristol, with producers like Pinch and HeadHunter and nights like Subloaded, its smaller sister, Dubloaded, and, of course, H.E.N.C.H. doing the damage and converting the masses on a daily basis. As Jakes talks about the music, its potential and the burgeoning Bristol scene, enthusiasm coats his every word and it's clear this new direction in his career is something to which he is fully committed.

"I wanna make Dubstep, first of all. That's what I want to be known as producing. I seem to be doing alright with it; I've just sent Distance some tracks and he's cut four of the five I sent him to dubplate. Distance is someone I really admire musically. I sent him tunes for a while and he was always telling me that this and that wasn't quite right, and then one day I sent him one called Lost and he loved it. He caned it. He's still playing it now. I just wanna keep the tunes coming fast. Most Dubstep producers work well slow; I work fast."

So how does Jakes produce his tunes? Living with Tech Itch, does that mean he gets the opportunity to run all his mixdowns through the legendary producer's equipment?

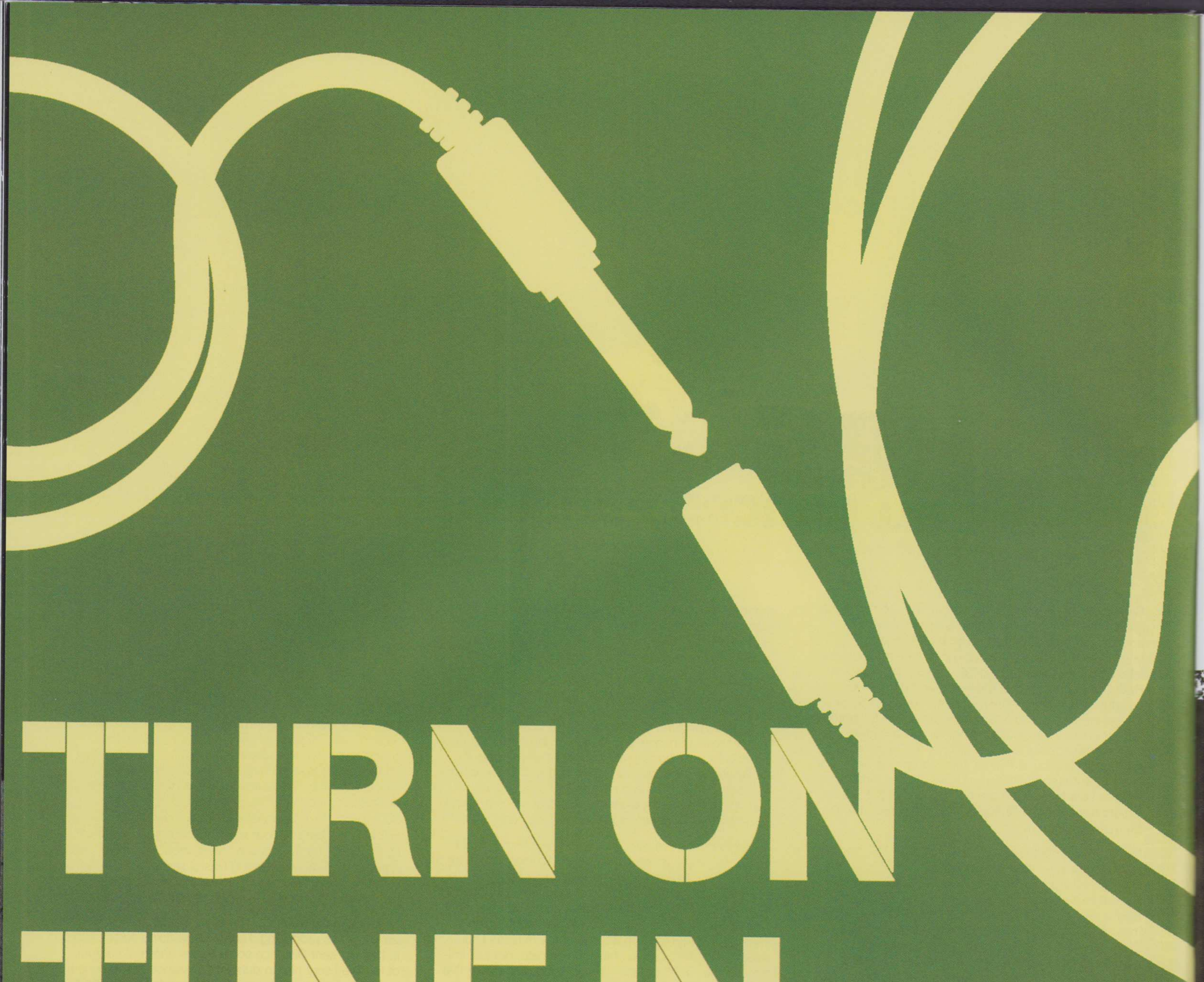
"I never run my stuff through his. I make my tunes in Reason. All in Reason. Everything. I don't give a fuck what you say about Reason, it's just so easy to use. I get a Redrum, I start making a beat and I'm off; it's just about catching a vibe and Reason lets me do that. I've got a little one speaker set-up, all in mono. Basic; on my laptop. Always mono. Beats, bass, mono. I just catch a vibe and ignore the pressure.

Like I said, I wanna make Dubstep first of all. That's it. I wanna make some down tempo, Massive Attack style stuff too... But otherwise; Dubstep."

The subject of Massive Attack is only ever a breath away from any conversation about music in Bristol. The seminal Trip Hop artists' spiralling influence leaves a legacy that lingers to this day. So, in closing the conversation and in light of the recent Portishead Dubstep bootleg, I put it to Jakes that perhaps the reason that Dubstep has been so successful here in Bristol is due to the city's already established love affair with the bass-heavy, dubbed out sounds of Trip Hop, Dub, Reggae and Jungle?

"Yeah, I think so. The thing about Bristol is that the people love a b-line here. They're brought up on a b-line. It's a bass-heavy city. It's got a heritage of Dub and b-lines. I love Bristol. I'm Bristolian, I'm DSR, and I'm H.E.N.C.H.".

Catch Jakes in Bristol each and every Tuesday at Run at Native, and at H.E.N.C.H. every third Thursday of the month at The Tube.



TURN ON
TUNE IN
DOWNLOAD

You control the download revolution. www.trackitdown.net has over 100,000 anthems from more than 3500 electronic labels. Play it loud on MP3 or uncompressed WAV files straight from the studio. Play it where you want, whether it's a CD player, Computer, or your iPod.

www.trackitdown.net
time to burn

words: Monique Wallace, Anna Nathanson, Jordan V

SKIBADEE, SHABBA D AND DET THE HOLY TRINITY

MC SKIBADEE

Skibadee has won more awards, titles and accolades than most and is probably the most well known MC in the scene. But his ambition to become the dominant force on the underground sees him dipping his fingers in pies that aren't related to Jungle.

"I've got so much material, I'm looking to release quite a few albums next year. The first one is called 'Around The World In 80 Raves' and I'm working with some of the best producers in the game, Shy FX, Roni Size and TC. But I'm also working on a Grime project, a Baseline House CD and Hip Hop album and I want them all out next year".

One of the biggest tunes this summer was undoubtedly 'Tick Toka' produced by rising star Chrissy Chris. "That went down really well. We got a good response from that".

Despite being at the top of the game Skibbz is always looking to improve on his mic skills. "I'm always looking to work on my MCing, lyrically and musically. You can't get slack. Even I noticed that I was getting repetitive and boring at one stage and I had to up my game."

Skibadee and partner in crime Shabba D are looking to take their SAS brand abroad with a world tour next year planned. We've just come back from Toronto and smashed it. Now we wanna do the US and maybe Australia."

With fans worldwide many trying to be the next Skibba, he offers some advise. "I don't see many kids giving out mixtapes anymore. They just think they can grab the mic and get through that way. But 90% of MCs aint giving up the mic. Get yourself on radio, make tapes and give them out for free; just get heard. That 's how we all broke through."

MC SHABBA D

"Right now, the future is what I'm dealing with", says Shabba confidently. "2006 was up and down for me, it wasn't great but I'd say the same for the whole scene; the raves weren't that brilliant, the music went down a bit and record shops have been closing, but it's all about 2007." Describing '06 in retrospect as "a planning year", we can now look forward to the veteran's much anticipated but still untitled debut album. "The reason I waited so long to come with the album is because I didn't feel ready before and I didn't wanna put out any rubbish. The best things come to those who wait and I feel that this will be worth the wait. It's definitely something different, there'll be dance floor smashers on there and a few surprises; you can expect a lot of variety." Having just come back from an American tour, Shabba will be continuing his touring in the new year, starting with New Zealand followed by Miami, Spain, Cyprus, Greece, and Malia and Ibiza over the summer.

As well as the day job, Shabba also juggles parenthood with a number of other projects, including a clothes shop, an online store, his label Highly Blessed, and putting on events as well. "I like to keep busy!" the hard grafter says. "There are lots of things in the pipeline. My 15th Anniversary is coming up so no doubt we'll be putting on a mad night. And as well as the album, I've got a six-track EP coming out in January, followed by a single, video and mix tape. I'm also working on some Hip Hop, R'n'B and Bashment projects as well as setting up another label, so there's lots to watch out for."

MC Shabba D's album will be released late next year. www.myspace.com/shabbad

MC DET

MC Det, one of the original Jungle MCs, tore up the raves and radio stations throughout the 90's. His career includes collaborations with Junglist veterans such as Skibadee and most recently 2005's release on Times Two Records 'Knights of the MC.'

Never to shy away from music Det's been keeping himself busy with a number of projects "My Drum 'n' Bass EP is being released later this year, I've put together a five track Hip Hop EP recently, which will be out in the new year and I've got a Hip Hop collaboration with Shabba and MC D coming out in the new year" explains Det.

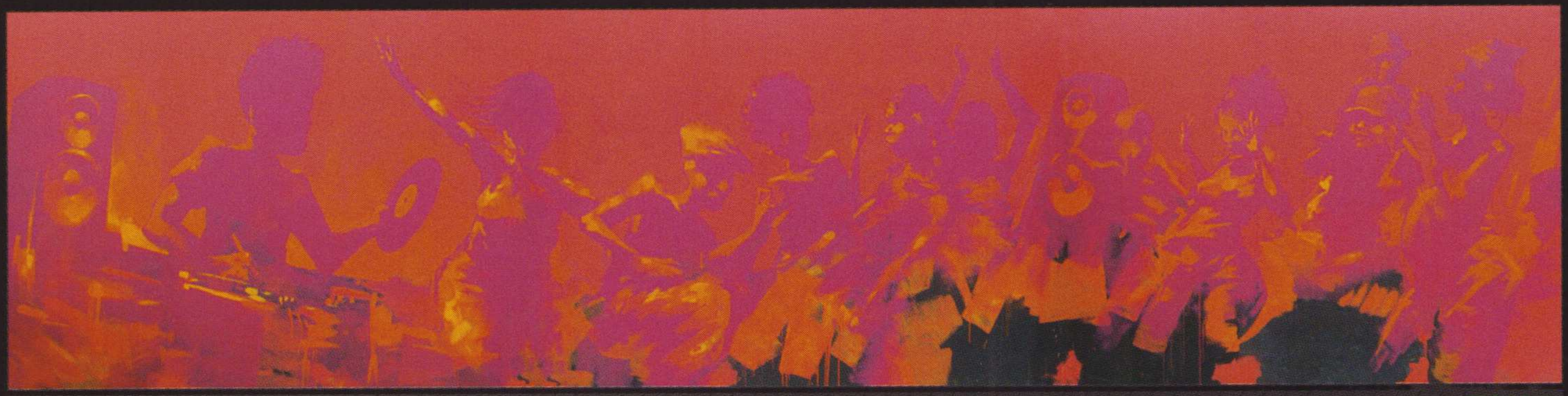
The Drum 'n' Bass scene has changed a lot since Det's Kool FM days, both a blessing and a curse, which Det expresses. "On the MC front, I think it can only get better, there's a few MCs like me who have being doing it for a long time. New MCs are good for the ravers; it's a change and it can only get better. The current crop of DJs are crap. Most of the DJs for the past five years have been producers, they make a good tune, but that don't make them a good DJ, the MCing side is better at the moment" says Det.

Next on Dets agenda is the US. "Americans do things a little different," says Det. Next year MC Det will be doing his US tour with Nicky Blackmarket, showing that the future can only hold more success for him.

WORKIN CLASS HEROES

/// **YO**... This month we report live from the **AEROSOLICS** summer event which took place at Groove Armarda's festival **LOVEBOX** held in East London's Victoria Park. With over 300 meters of walls, 150 artists attended from all over Europe. **AEROSOLICS** hosted the 1st ever UK Heat of **Write4Gold** - crews that entered were: Wordplay(winners), TMP, Cruel Vapours, TurninTricks, LLP, ICONS. Heres a list of some of the artsists in attendence: 54, JAE, Zadok, Mromus, Bastard, Ho-style, Probly, Mode2, Astek, Case, Akut, Tasso, Wow123, Kiam77, Seak, Honet, Sye, Busk, Bleach, Skire, Nash, Fuck1, Paris, Xenz, Ziml, Eco, Pinks, Chum101, Milk, Inkie, Klit, Spider, Doze, Durz, Emok, Semor, Doser, Saga, Richt, Product2, DaveTheChimp, Jerm, Blam, Kai, Ohne, Bonzai, Pure, Inkfet, Pheks, Vise, Skag, Floor, Kak, Tors, Sugerpuff149, Hoze, Rmer, Foem, Mak1, Scroe, Asone, Crise, Rough, System, Agent, Zonda, Arcae, Phun, Trans, Temz, Tizer, Mace, Snoe, Seks, Insa. Watch out for Aerosolics next year, if you want to get involved then contact paint@aerosolics.com - **www.aerosolics.com**

/// Anyone who wants to contribute to **WORKIN CLASS HEROES**, send your photo's to **leeframer@hotmail.com** /// Peace. We GHOST.



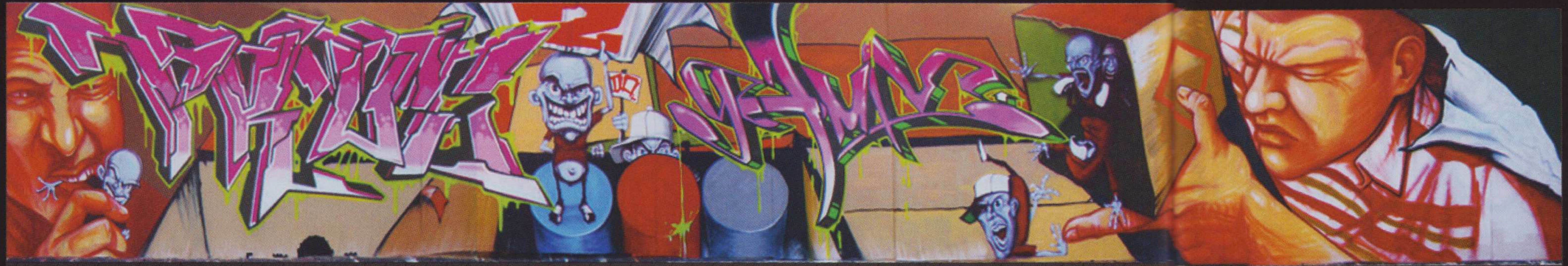
MODE 2

WOW123 · SMASH · AKUT · TASSO · CASE
...IT'S ALL ABOUT THE BEAUTY OF LETTERS!

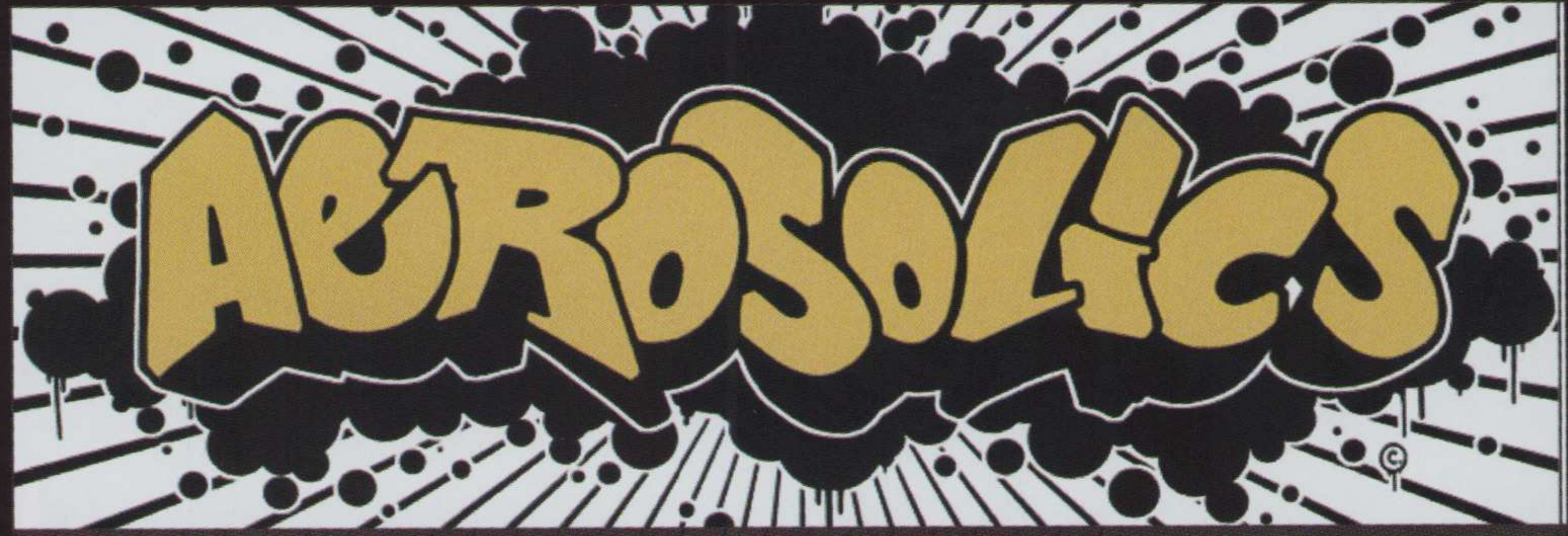
ASTEK / WANY / WOW123 / SMASH / AKUT / TASSO / CASE

speedball
what

SEKS / AZIS / SNOE / JIVE / 2PAC / characters by NASH



SYSTEM / CRISE / AGENT / ROUGH


AEROSOLICS

AEROSOLICS logo by EBSKE

WOW123 / JAE / SKIRE / 2PAC / OMSK / SCOTTY 76 / SMASH 137 / characters by ZADOK

AEROSOLICS 06...
BLEACH BUSK NASH SHINE FUCK OMUS SLAM...

BLEACH / BUSK / NASH / SHINE / FUCK / OMUS / SLAM

ED RUSH AND OPTICAL

THE ART OF STANDING OUT

words: Jeryl Wilton

Picture the scene; it's absolutely pissing it down with rain, you're in a storage unit somewhere in West London and through the paper thin walls you can hear the cacophony of several practicing bands and someone working on an incredibly gangster™ sounding Hip Hop album. All around you cardboard boxes, discarded record mailers, pieces of studio equipment, leads, electrician's tape and Rizlas litter the floor. Where could you possibly be? Optical & Ed Rush's studio of course! Standing with you are Ed Rush, Optical and Matrix, names you'll no doubt be familiar with, but also with them is Louis Smith, somewhat the outsider of the group, wearing a Jimi Hendrix T-Shirt and sporting a rather substantial amount of facial hair. This unlikely pairing of three Drum 'n' Bass legends (four if you include an absent MC Ryme Tyme) and a young Punk Rock vocalist makes for one of this year's most exciting live album projects; 'Chameleon'.

Chameleon fuses elements familiar to fans of the Virus sound with more experimental rudiments; Louis' unique vocals, Optical's guitar playing and Ed Rush's Morris dancing (OK, maybe I made the last bit up). This interesting mixture was born in an organic manner as Matt Optical explains, "I was doing this Rock album with Louis last year and that kind of led on to what we're doing now. We learnt a lot from that and now we can apply it to this project. This is us trying to experiment with what we do in a different way. There are still some elements of our old style on the album, but we're older now and we wanted to do this live as well. There are different considerations that come with that, like it's no good just stood there looking at screens on a stage; that ain't gonna go down well!" Ed Rush (real name Ben Settle) is keen to add his take on the new album too, "I think there's a couple of tracks on there that are reminiscent of our old stuff like, 'Life Underwater' and 'Test Tube'; they're in that '32/8' vein we did a few years ago. On the whole, it's just a bit of progression really. We always say that if you do the same thing forever, you'll go mental. There are things I've heard from purists, people stuck in '98, saying 'what are these guys doing?' But at the end of the day, you'd drive yourself mad if you made the same tunes every day. We're blessed with this job, being able to push the boat out and experiment with different things. We don't work nine to five, and pen-push and whatever. That is doing the same thing every day, and we've got the luxury of not having to do that."

It's certainly true that their new project has already stirred up some controversy amongst certain circles, especially the message board crew, but while these people are quick to argue that Optical & Ed Rush should've stuck to that classic 'Wormhole' sound, the lads are just as quick to counter, "These are the things I've not been sleeping about!" jokes Ben while Matt looks amused and adds, "I personally don't read or take in anything like that. We would never have put 'Wormhole' out if we had done that, as at the time everybody was saying the same things. That album was around for six months before anyone would touch it! 'Wormhole' was a collection of tunes no other label would put out." Ben expands, "Exactly. At the time everybody was like 'What is this?!' We had links with Prototype, Metalheadz and V, we were giving them all the tunes and they were politely turning them down saying, 'hmm, yeah, it's not really our thing' or whatever, and, in the end, we just said 'Fuck it, lets put it out and see what happens.'"

What happened, of course, has already gone down in Drum 'n' Bass history. The album became an instant classic and the Virus brand grew to be a Junglist household name. However, as the lads say, do the same thing all day and you'll go mad, so enough living in the past and let's explore 'Chameleon' properly.

When playing live, the keyboard duties are shared between Jamie Matrix, Ed Rush and Optical (who also plays guitar), while Louis Smith and Ryme Tyme provide the vocalistic overtones. Also included in their set are some classics like 'Alien Girl' and 'Bacteria', "We had some trouble digging out the samples," divulges Jamie. "That was a mission," agrees Ben, "We had to drive all the way across London to get the disc from Pendulum from when they did the remix. We got all the way back and they'd given us the wrong disc! It said 'Hysteria' on it instead of 'Bacteria', so for the record, Pendulum are dyslexic! We ended up buying the original tune we sampled the Bacteria bass from on iTunes, paying £1.98 or whatever to get the sample back again. So no matter what anyone says about the digital revolution fucking up record sales, sometimes it saves us!"

Of course, alongside the classics are the new 'Chameleon' works, complete with Punk vocals, courtesy of Louis Smith, and the Virus boys believe this is where their new project comes into its own, "I think when we're playing live that's when it comes off best," confirms Matt, "On the actual record I'm not sure if we managed to capture what we're trying to do when we're playing as a band. The reaction when we play live is really good. We managed to take a jump up rave the other night from wobble wobble to this and they were having it! When he (Louis) was shouting at them on the mic, they were having it! It's enjoyable when we're playing live to have that energy and I think that's what we were aiming for." Louis is keen to explain, "It sounds better live because we're constantly refining the songs. The album was put together and we didn't get a chance to go back in on it, but by doing it live, we're always perfecting the tracks." Matrix agrees and points out the difference in this new way of working, "It's weird because we've never actually done that. This is the first time a track has modified itself after it's come out on record for us. It's made us think about things when we're writing tracks too. We can jam and do it like a band thing and actually make the tunes in that way; we've never approached it like that before!"

Besides the live act, Ed Rush, Optical and Matrix are all world class DJs and, as I'm coming to expect from them, have strong views about that aspect of their art too, "The people in the scene are so young at the moment, and all they seem to want to hear is jump up," Matt explicates. "Exactly," concurs Ben, "I mean, we're not dissing, it's just an observation, but when we go and play Europe, the States, Australia, Japan, places like that, you can really play what you want." Matt agrees, "We did a three hour set in Paris the other night and we played all kinds of music. With Drum 'n' Bass we played Techno, Breakbeat, whatever, people don't care, they're just like, 'this is good music, they're good DJs', and that's it. I think the freedom is just not here in this country to do that."

It seems the CD Vs Vinyl debate is another issue of contention too, "I haven't cut a dubplate in years!" Ed Rush bursts out, "The days of going and spending £250 down at Music House, begging people, 'Please please can I cut that tune?', have long gone. Now, with the internet and AIM, it's like a big fishing net; you leave it out at night and it picks up all these things while you sleep. You wake up in the morning and your box is full!" Matt reveals, "We used to spend £2,000 a month on dubs." "That's it," says Ben, "We have families now and it just doesn't make financial sense. We can't afford to spunk that money anymore."

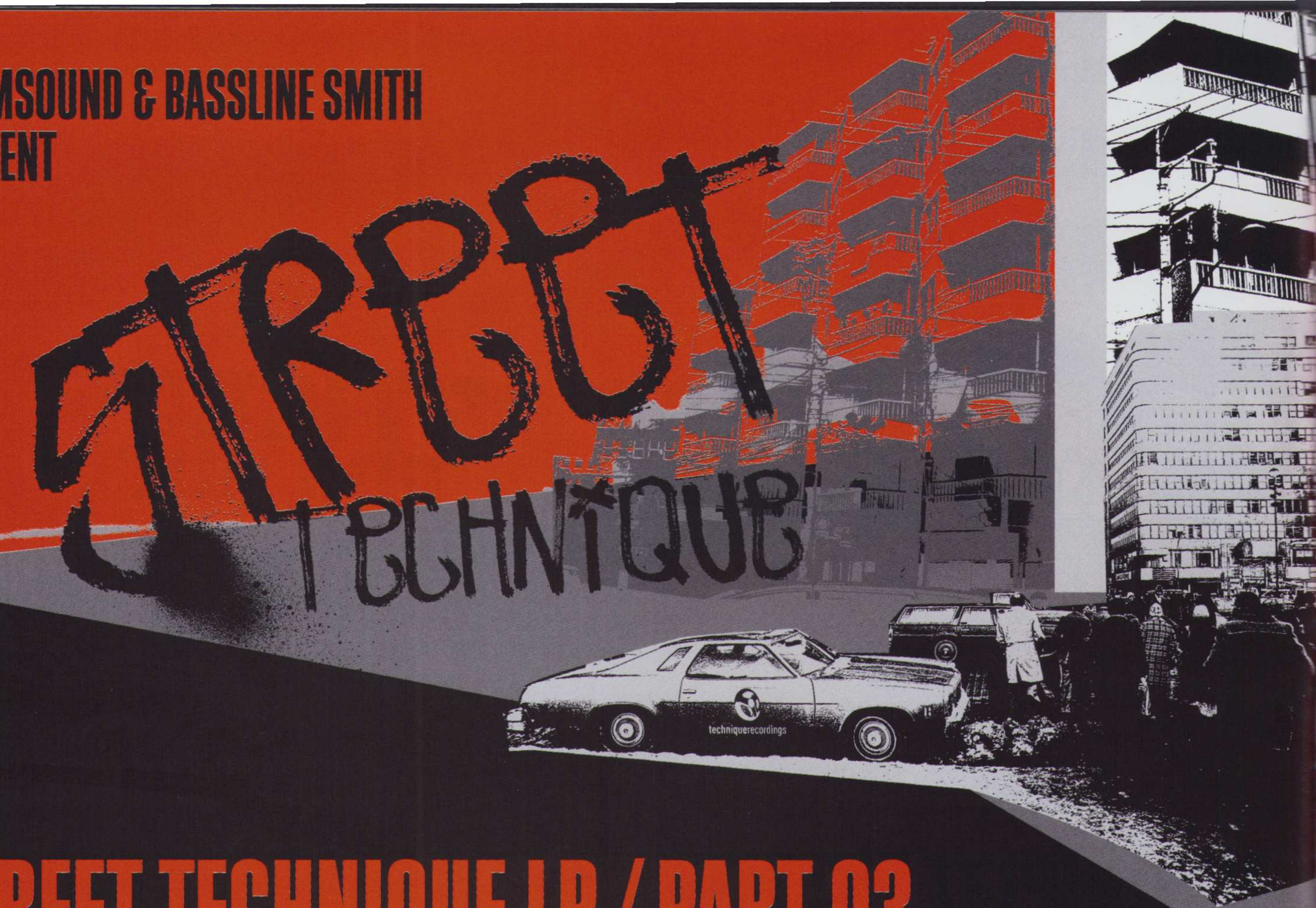
However, there are some cons to this new way of working, which Jamie points out, "You don't have that community vibe so much anymore, where everyone's part of one big thing." "Yeah," chips in Matt, with a misty look in his eye (alright, alright, there was no misty look), "Thursday afternoons in Music House ten years ago was the start of this whole thing really. It was like a proper youth club down there" "It was, and we love vinyl," Ed Rush pipes up, "But, if I add up all the money I've saved over the years, CDs suddenly become a lot more attractive. We basically bought the guys who owned Music House a Porsche 911 each." "They wouldn't even get us a tea machine or a comfortable chair either!" Matt jokingly adds. Although they're happily enjoying the financial and energy saving rewards of the Internet/CDJ age, the lads are enthusiastic about the part that Music House played in the D&B scene, "Everyone was in there smoking weed and chilling out. You never knew who was going to walk in. It made a brotherhood amongst the DJs and we stuck together a lot more than some of the other scenes that have been and gone. You'd even have everyone in the scene getting together on the same day to go paintballing, go-karting and stuff like that." Matt divulges, while Ben adds, "It should be Poker now shouldn't it?!"

Optical & Ed Rush's love of Poker is of course already well documented and, despite their very generous offer to teach me to play "for a small fee", it's about that time to steer the conversation back to their current project and wrap this interview up. Overall, I get the feeling that the Virus crew have always been about doing what they believe in and ignoring what they 'should' be doing. These guys are having the time of their lives writing and playing the music that they love.
Regardless of the level of enjoyment you get from it as a listener, you do have to applaud them for that, "We just like to stick our necks out and try and be different," Matt corroborates, "If people want to shoot us down then that's fine, but they won't get anyone else trying it and they'll just have a one-sided genre. We're old enough to take that. We'll still be DJing in a year's time despite or because of this project."

Obviously, given their legendary status within the Drum 'n' Bass scene, and their hectic live and DJ tours coming up to promote the album, sticking their necks out is a good look for the Virus camp. If you want ATM's advice, we say go out and catch one of their shows and then go back and listen to the album. We think you'll find it takes on a whole new significance, and, despite them naming the band 'Chameleon', we think Ed Rush, Optical, Matrix, Ryme Tyme and Louis are far more likely to be standing out from the crowd than blending into the background.

MC Ryme Tyme) and a young Punk Rock vocalist makes for one of this year's most exciting live album projects; 'Chameleon'.

DRUMSOUND & BASSLINE SMITH
PRESENT



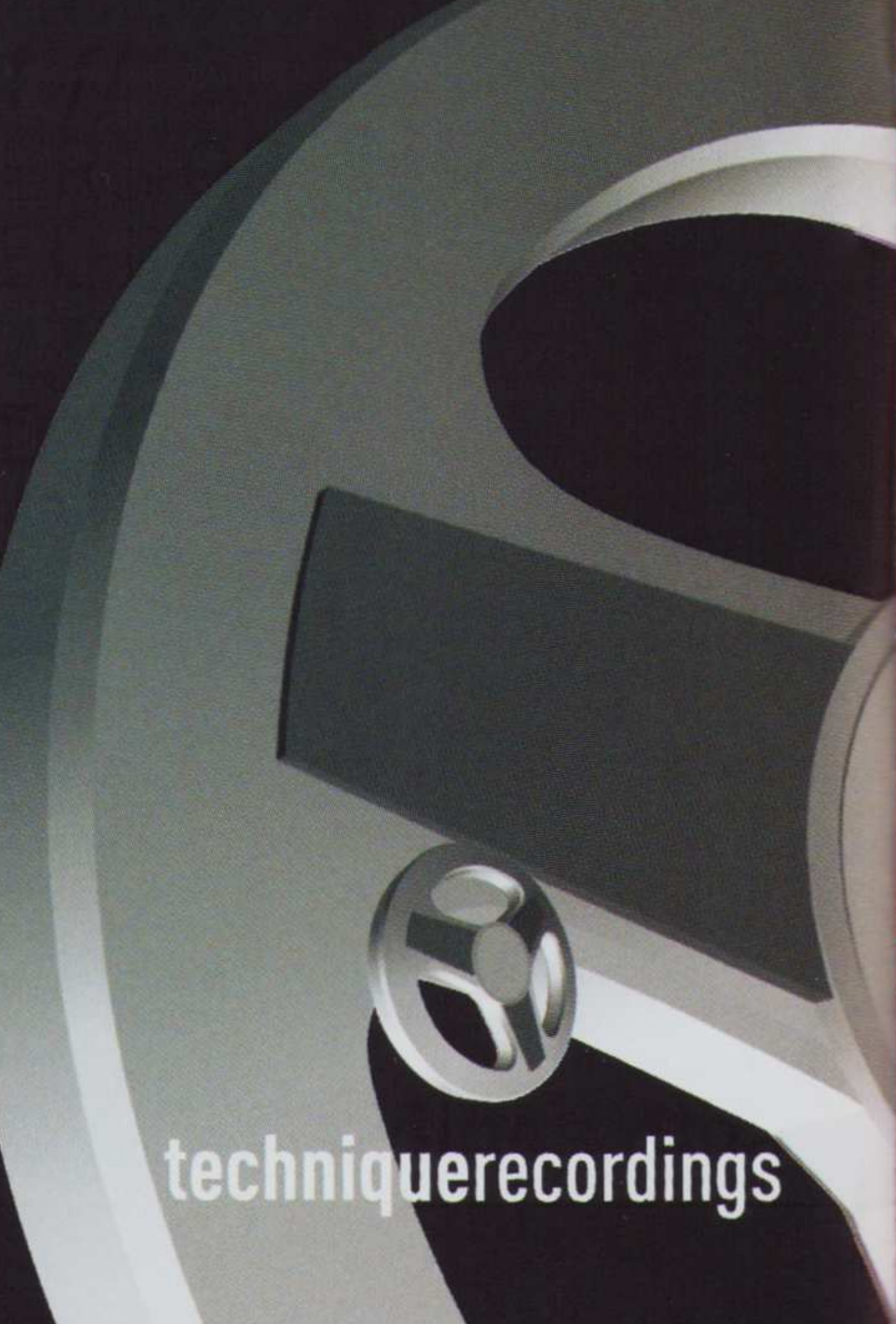
STREET TECHNIQUE LP / PART 03
AVAILABLE ON 2x 12" VINYL, FEATURING:
DRUMSOUND & BASSLINE SMITH
SKYVER & D JON + PHETSTA
OUT MONDAY 30TH OCTOBER

FORTHCOMING //
NOV 06 // TECH036
BAD ROBOT //
A // MASTERS OF MIGHT
AA // SEQUEL II
DEC 06 // TECH037
SKYVER & D JON //
A // AUXILIARY ONE -
BROKEN 'N' TWISTED (SKYVER & D JON REMIX)
AA // SPUN

WEB //
www.techniquerecordings.co.uk
www.myspace.com/techniquerecordings

EMAIL //
info@techniquerecordings.co.uk
DISTRIBUTED BY // SRD

FOR THE LATEST MP3 DOWNLOADS, UPFRONT PROMOS, CD & VINYL, BACK CATALOGUE AND MERCHANDISE GO TO:
www.techniquerecordings.dloadshop.com



behind every successful scene..

words: Ned Beauman

Tania Lee is the founder and boss of UMC Management, one of the leading Drum 'n' Bass booking agencies. From her offices in Leicester, she sends DJs and MCs on missions around the world, like M from James Bond turned Junglist. She runs the diaries of Shy FX, John B, Bryan G, Peshay, Ragga Twins, Skibadee, and over thirty more.

How did you come to found UMC?
In 1992 I was working as a croupier on a cruise ship with Royal Caribbean Cruise Lines, and I came home and bumped into DJ SS, who I've known since I was thirteen or fourteen. He asked if I would be interested in setting up the promotions department for Formation Records, which he'd just founded. Then in 1994 the agent who was representing SS stopped doing it, so I started managing his diary, and then it was only a matter of months before other local DJs were asking for me to look after theirs too. Donovan 'Badboy' Smith was the first.

What's the most difficult part of the job?
Probably when you're doing a large tour; coordinating a lot of people. Like every year from March to May we do the World Of Drum 'n' Bass tour: SS takes two or three guests with him, starting in South East Asia, then on to Australia and the Winter Music Conference in the States. In most places outside of Europe you need a visa to work, so it's not just as easy as booking somebody to play for a promoter and sending them a contract; you have to have a whole pile of paperwork to back that up.

What are the most desirable bookings?
It depends on the artist. Some of them like to do smaller, more intimate gigs, while some like to do great big raves.

Have you seen a lot of artists start small and go on to big things?
Some of the DJs joined the agency right at the start and I still represent them so I've looked after them for a long, long time. People like Shy FX and Bryan G, they've been consistent. Newer artists? I suppose John B. He was a Formation artist and I took him on for that reason, and he grew and is kind of out there on his own now. He's very different to everyone else that's around at the minute.

How do you find new artists to take on?
Usually by word of mouth or recommendation from other artists. Often they have to have a bit of a following already. If they're very, very fresh; if they haven't got the backing of an already-established label or an already-established artist, it's very difficult for me to take them on and push them. It's very tough for new guys coming through now. And some of them are a bit naïve about it. It's not as glamorous as it looks from the outside. Travelling around the world sounds great, and they get to see lots of great places, but after a while they get sick of living out of a suitcase for weeks, having to play a gig until three or four in the morning, having to get up for an early flight the next day, and never being in the same place for more than a minute. I think a lot of people don't see that side of things so they don't understand how difficult it is.

Do international bookings keep your DJs busy even at times when the UK scene is in a slump?
There are some DJs and MCs who travel around the world, but there are some who get the majority of their work in the UK. It's swings and roundabouts: it's down to the individual and their popularity, and whether they're known for their production as well. If they've got tunes out then people all over the world get to know them from that as well as their performances. It definitely wasn't always like it is now. There was always a good following in Australia. When I first started, in the Jungle era, they loved it in Canada and Germany. Holland used to have a good scene but they went off in a different direction for a little while, although it seems to coming back now. There isn't anywhere that I haven't had an enquiry from. There are always new places for people to go. A couple of years ago I had Forensic go to Jakarta and earlier on this year I had John B do a tour of Russia and he was so far east he was bordering China: way out there!

Have you ever had any disasters on tour?
Yes. There are a lot of things that can go wrong: people missing flights, visas not being granted, illness…the list goes on.

Have you ever had to drop a DJ for being too unreliable?
Yes, but I'm not prepared to name him!

Do you represent many female artists?
I only have one now, DJ Spice. Also I coordinate tours for LTC (Ladies Take Control) when they're over in the UK. In the past I've represented Wildchild, DJ Rap and MC Chickaboo. They don't get the support they deserve. It's a lot harder to push female artists. It's a male-dominated industry.

What do you think of D'n'B at the moment?
It's difficult to say because I don't go to the parties very often any more, but the music that I hear now is so far away from where it was when I started. Everything has to change to move forward, so it'll be fine as long as it keeps growing in different directions and doesn't head off in one direction. People have got to be innovative, rather than follow: go out on a limb and do something a little bit different. They've got to evolve.

words: Ben Hobson pic: Jordan V

SP AND VERSE
CRUNCH TIME...

A private listen to new tunes fresh from the mixing desk is always a pleasure, especially if it means you can be 'Mr. Billy Big Balls' in the club, announcing that you've already heard the tune that is making the dance floor heave with bass and know exactly who made it. So you'll forgive the smirk I had on my face as I listened to a grimey, tech-inspired roller that MCs SP and Verse were adding the finishing touches to. The hard work seems to be paying off too, with a mountain of recognition for their new beats, including the all-important play and numerous spin back rewinds from the almighty Groove on his Radio 1 show.

Better known as separate MCing entities, Verse and SP have both firmly stamped their mark on the scene, not only whipping up a storm at raves all over this God-forsaken Earth, but also alongside their resident DJ counterparts; Verse teaming up with those lovable Aussies, Pendulum, and SP joining forces with the DJ wizard that is Friction. However, it's when these two get together and sit in front of some Mackies for a few hours that things start to get really interesting, as they brandish production skills more often than not associated with the new wave of producers that seem to be rising in eminence. So what makes them stand out from the microphone wielding masses?

Verse: All you professional producers watch out, the MCs are coming! Hahaha!

SP: Hahaha, I guess we do get to hear a lot of music every weekend, and because we're between the DJ and the crowd, we're in the perfect position to hear and see what works and what doesn't, you know? When a tune first drops in and it works, you can see it. It might not be what you'd personally make in the studio, but you take it on board and analyse why that tune worked.

Verse: Tunes I like the best are the ones where the production is clean and it doesn't necessarily have amazing riffs or whatever, but it needs to have a vibe about it, and the thing with the tunes that we've made is that they're quite MC friendly; they're not too busy, but there is this raw complexity to them. Chunky mixing tools you know, not the main tune of a set, but that little grimey one in the middle!

SP: There are a lot of tunes from an MC perspective that are hard work, and some tracks are so busy with elements that all you can do with it is the odd shout because it's so full, so we probably subconsciously leave room in our stuff. For me, when I go out, the kind of tunes that I like I just won't hear. It's all about impact tunes at the moment and the thing is those tunes don't have the longevity to be able to play them for four minutes. They just drop and go bang and you have to be in quick with something else. Rollers - that's me.

You can tell that all this patient study of music-crafting has been causing their grey matter to pulsate wildly, not only judging by the quantity of new lyrical content both MCs seem to be constantly working on, but the numerous projects on the go. But let's just back peddle a few years to find out where it all began…

Verse: Hardware at The End: I've been MCing there for about nine years now.

SP: And I came in around about 2002. It was my first time playing at Hardware and Clayton (TOV/Renegade) put me with Friction, but this is when Friction wasn't really established at Hardware. We were both doing the graveyard shift, I hadn't really played anywhere in London and this was The End - the bullring - so I was pretty nervous. Verse was on before me, I remember tapping him on the shoulder and he just looked at me like, 'who is this fuckin' guy?'… Hahaha. That was it really; the tunes thing just came about when me and Verse started meeting up at his old house and making tracks.

Verse: I've got a G5 Mackies set up and when he came round we would just make beats. My Mum lives in Scotland and my brothers run a Psytrance label up there and have a studio, so we're often working up there and down here, but up in Scotland there's no signal; it's proper in the hills. There's nothing else to do up there, but make tunes. We go up for like three days, make some tunes and come back.

SP: That was the point where I just thought, 'I've got to go in. I need to stop wasting my money on shit I don't need, save up to get the computer and the monitors, and just do it.' That was the realisation really. Verse is an MC, but he's making these tracks that are heavy and I thought that's for me.

So, with a hard drive crammed so full of new tunes that it is dangerously close to exploding and killing everyone in a 40 mile radius, the real core of their recent efforts becomes apparent as the conversation shifts to Verse's surging label, Crunch Recordings…

Verse: We're in a position now where we can re-launch the label, so it's going to be Verse and SP present Crunch Recordings. Release seven is going to be me and SP with a track called 'Surrender', plus we've got the website where you'll be able to buy MP3s, T-Shirts and merchandise like that. We've already had the likes of D Kay, Keaton, Bad Company (Maldini and Vegas), D Bridge and Phobia on the label, so it's going well. The plan is that hopefully towards the end of the year we can start to work on an album too, with some collaborations with Breakage, D Bridge and the like.

SP: We just want to get the foundations set so people can see how it's progressing. You've got to build something up until you've got one of those labels that people will instinctively just pick up and listen to, not because of the logo or who the producer is, but because they know there is a standard. That's what we want for Crunch.

Verse: I just used to go sit round Bad Company's house with a pad and make notes about how they EQed stuff. Drum 'n' Bass is all about the mix you know; if the mix isn't fat then forget it because it'll sound as flat as a pancake.

If making beats was like breeding dogs, then Verse and SP have had all the right breeding and pedigree to become Crufts champions, and with tutelage from the likes of D Bridge, you know things are going to be top notch. Yet all this talk of high standards and reaching levels seemed to generate what is known in the industry as "serious chat vibes", so we knuckled down for a topical discussion, and what better place to start than the miner-like graft of having to do three or four shows a night whilst still maintaining a top level of performance. Oddly however, they seem to like it…

SP: Apart from the Eksman, we've been as busy as anyone recently. For the last 18 months man we've been doing about 15 to 22 shows a month, non-stop. It's been crazy.

Verse: I like it man. If you rock up to a club at five in the morning you can just roll out your thing, and the fact that you've come from other gigs means you can bring a vibe with you. Whenever I step in a dance it's like flicking a switch, and I'll be there sweating in my third change of clothes after changing in the car from the last gig. Two litres of Evian later and you're touching down at the next rave thinking "Yeah!"

SP: I remember playing at Valve over Bank Holiday, and you know how you feel punished after Valve, like you've been in a fight, and straight after that I had to play Fabric and it's like he (Verse) said, fresh T-Shirt, bottles of water and bang bang you're in. I mean I feel hurt most weeks when Monday rolls round you know. I'm laid out man…alien.

Verse: E.T., ha ha. Yeah, you can forget Mondays, man.

SP: It's hectic man, but I'll never do something if it means I have to leave early to get to another gig. You do feel licked sometimes, but that means you roll in a different way.

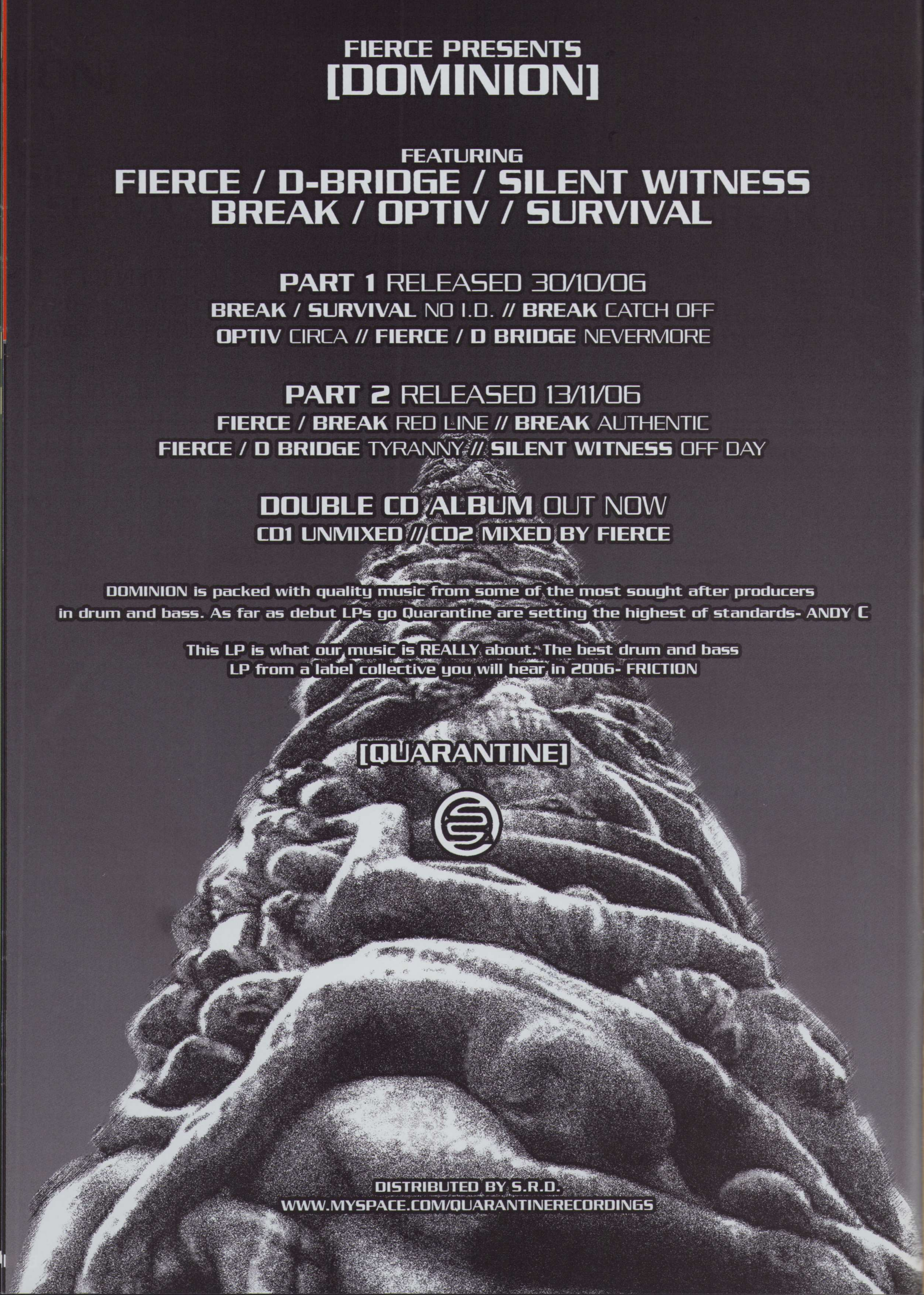
Verse: I reckon 65-70% of my gigs are abroad now anyway man, and that's a different vibe too, but the scene is so strong at the moment.

SP: It's so strong at the moment man it's ridiculous, especially considering how little commercial interest there is. I don't mean record sales though, I mean people literally knowing what it is. In terms of record sales and the internet, the scene is a bit shabby, but in terms of a fan base, it's just going off. Most people think Drum 'n' Bass is just 18 year old buzzers listening to Jump Up, which it partly is and that's not a bad thing, but there is so much more to it and people really should know that because there aren't that many genres of music that have that diversity. It's not a matter of where there is a scene, it's where there isn't these days.

Verse: Any festival you go to too, walking round the tents, it's guaranteed that the Drum 'n' Bass tent will be going fucking crazy every time.

Eminem has a lot to answer for in my books. Like a lot of Urban music recently, Drum 'n' Bass has fallen victim to the most horrendous of diseases; '8 Mile syndrome', where anyone with the ability to talk thinks they can shout their way onto a stage and be the next big thing. Yet thankfully there has always been a group of vocalists keen to step away from this style of MCing, and it seems to be paying dividends for SP and Verse, as not only, do they continue to climb the roster at events, providing ravers with quality verses, but soon enough, if not already, they'll have them all throwing some shapes and relentlessly smiling along to their tunes too. And rightly so as with the serious chat dealt with, we head to SP's studio for another cheeky sample of things to come, and the smirk returned to my face faster than lightening.

'Surrender' is out on Crunch Recordings in Dec.


FIERCE PRESENTS
[DOMINION]

FEATURING
FIERCE / D-BRIDGE / SILENT WITNESS
BREAK / OPTIV / SURVIVAL

PART 1 RELEASED 30/10/06
BREAK / SURVIVAL NO I.D. // BREAK CATCH OFF
OPTIV CIRCA // FIERCE / D BRIDGE NEVERMORE

PART 2 RELEASED 13/11/06
FIERCE / BREAK RED LINE // BREAK AUTHENTIC
FIERCE / D BRIDGE TYRANNY // SILENT WITNESS OFF DAY

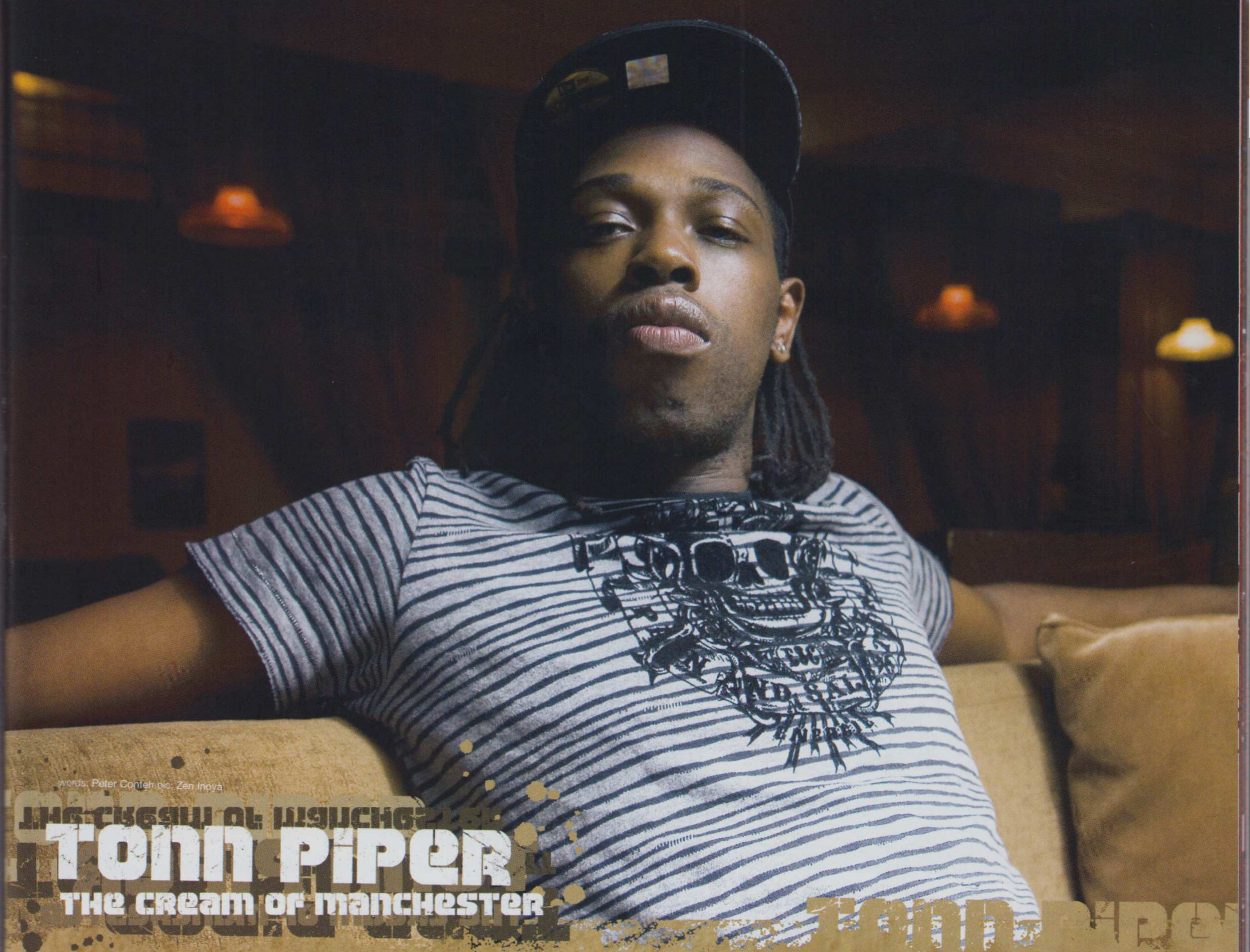
DOUBLE CD ALBUM OUT NOW
CD1 UNMIXED /// CD2 MIXED BY FIERCE

DOMINION is packed with quality music from some of the most sought after producers in drum and bass. As far as debut LPs go Quarantine are setting the highest of standards- ANDY C

This LP is what our music is REALLY about. The best drum and bass LP from a label collective you will hear in 2006- FRICTION

[QUARANTINE]

DISTRIBUTED BY S.R.D.
WWW.MYSPACE.COM/QUARANTINERECORDINGS



words: Peter Conteh pic: Zen Inoya

Tonn Piper

The Cream of Manchester

'People like to slander my name. It's Tonn Piper, Alfie A.K.A. Michael Caine Sniff this lyric goes straight to your brain Teaser, I'm just an everyday geezer. Out having fun with the ladies Having haters, 'cos when they have fun. They get labelled Kat Slaters.'

Resplendent in 'New Era' hoodie and fresh-to-death cap (that's right - one a day), Mr. Piper strides into Dr. Livvy's, our appointed meeting place, a Caribbean gastro-club-bar, and general hang-out for the North West's D'n'B DJs and MCs in the city centre. Tucking into the provided plates of chicken, rice and peas, we get down to business.

Before the Jungle- D'n'B schism, back in the day, his brother, Karmic Evolution (A.K.A. Bandit) passed on old tapes - Roast, Fever, Pure X, Telepathy, Dark House - featuring the founders of the scene; Roni Size, Bryan G, Randall, Kenny Kenn, Fabio and Grooverider, to a young Anton. Originally MCing as Tonn for Jungle sets and Piper for D'n'B business, Anton put the two together to become the MC they know and love from Manchester to Montpellier.

From cutting his teeth on pirate radio stations, Buzz FM and Frontline, then on nights, such as 'Spellbound', 'Viagra Fools' and 'Step Back', to dropping lyrics at nights all over the North-West and beyond - the West Indian centre in Leeds, Xplicit in Edinburgh, Decibel in Preston and Metropolis in Manchester - Tonn Piper can rightly claim to be flying the flag for MCs residing north of Watford. From listening to A' list DJs to MCing for their sets, Tonn's early days hold a pearl of wisdom for any young guns looking to raise their game. "I started at 'Guidance' (Manchester Jungle night). There were loads of MCs looking to bully up the mic, but I used to wait upstairs for the main DJs (Bryan G, Doc Scott, Ed Rush to name a few), get chatting with them, MC for their set, get my chance in the spotlight and avoid the 'Shadow Demon' business."

In full flow, Piper cuts an imposing figure on the mic. The mixture of his influences can be heard echoing through his rhymes. "Not last night, but the night before, 24 MCs came knocking at my door..."

Loved and respected by the party-people who populate the scene, Piper is reluctant to step into controversy when it comes to naming his MCing influences; Stevie Hyper D, Skibba and Fearless, MF Doom, Wu-Tang, Buster Rhymes and Rage Against The Machine. "I like to try to keep my feet on the ground, get feedback from fellow ravers. I'm a raver before an MC; I try to avoid punter politics.

When you consider Tonn's other projects, a forthcoming collaboration with Broke'n'English and fronting a Rock band called 'The Daywalkers', this eclectic list of influences starts to make more sense. Pitching their sound as a clash between Faith No More, Fear Factory and James Brown's Funk, Tonn's view is that good old fashioned rock-'n'roll has reignited his love for toasting the mic. With their first single due early next year, 'The Daywalkers' have already played to large crowds at M.E.N. arena and Manchester's annual D.Percussion festival – I hope the Rock Metal kids are ready for the latest of the new wave.

Bigging up 'my generation' of MCs (SP, Biggie, Rage, X-Man and Herbzie), Tonn has utmost respect for General Pain - the grand daddy of all Manchester MCs. With the backing of DJs Sappo, Mark XTC, Prophecy, L Double, Deval, Mr. Brown, Kingsize, Sabre and Bailey, Tonn Piper's not short of a mate or two to help when it comes to flexing his flows over a D'n'B mix.

Holding down residencies all over the shop and hosting events on several tours organised by Valve, Dogz on Acid, 1 XTRA, Ram Records, V Records, True Playaz, Prototype and Dread, Tonn has proved time and time again he can rock the mic alongside the best of them. Forthcoming events featuring the pied Piper of the mic range from Transmission, alongside Andy C and Al, A 'Daywalkers' gig at The Warehouse Project with Pendulum and Goldie, Tuesday club with Roni Size, Xplicit in Edinburgh with Ed Rush and Optical, The Warehouse Project with Valve DJs, and Prophecy, to Metropolis at Plug, featuring DJ SS, Prophecy and ATM's very own Jordan V and that's just the selected highlights. As you can see, Tonn's definitely making waves when in comes to D'n'B nights around the North-West.

Away from the spotlight, Tonn makes regular appearances at workshops in schools around Manchester. Working with charity organisations, such as 'Decks 4 Schools' and 'Spearfish', he's helping to spread the D'n'B gospel to the next generation of spitters and mixers starting out. "It's not enough to have a certificate to say 'I'm a DJ', 'I'm an MC'... (youth need some inspiration from) someone 10 years deep to help them out on the road to becoming the finished article."

All in all, the future seems bright for Manchester's premier MC export. With mic in hand and feet on the ground it looks like Tonn will be remembered and respected for years to come.

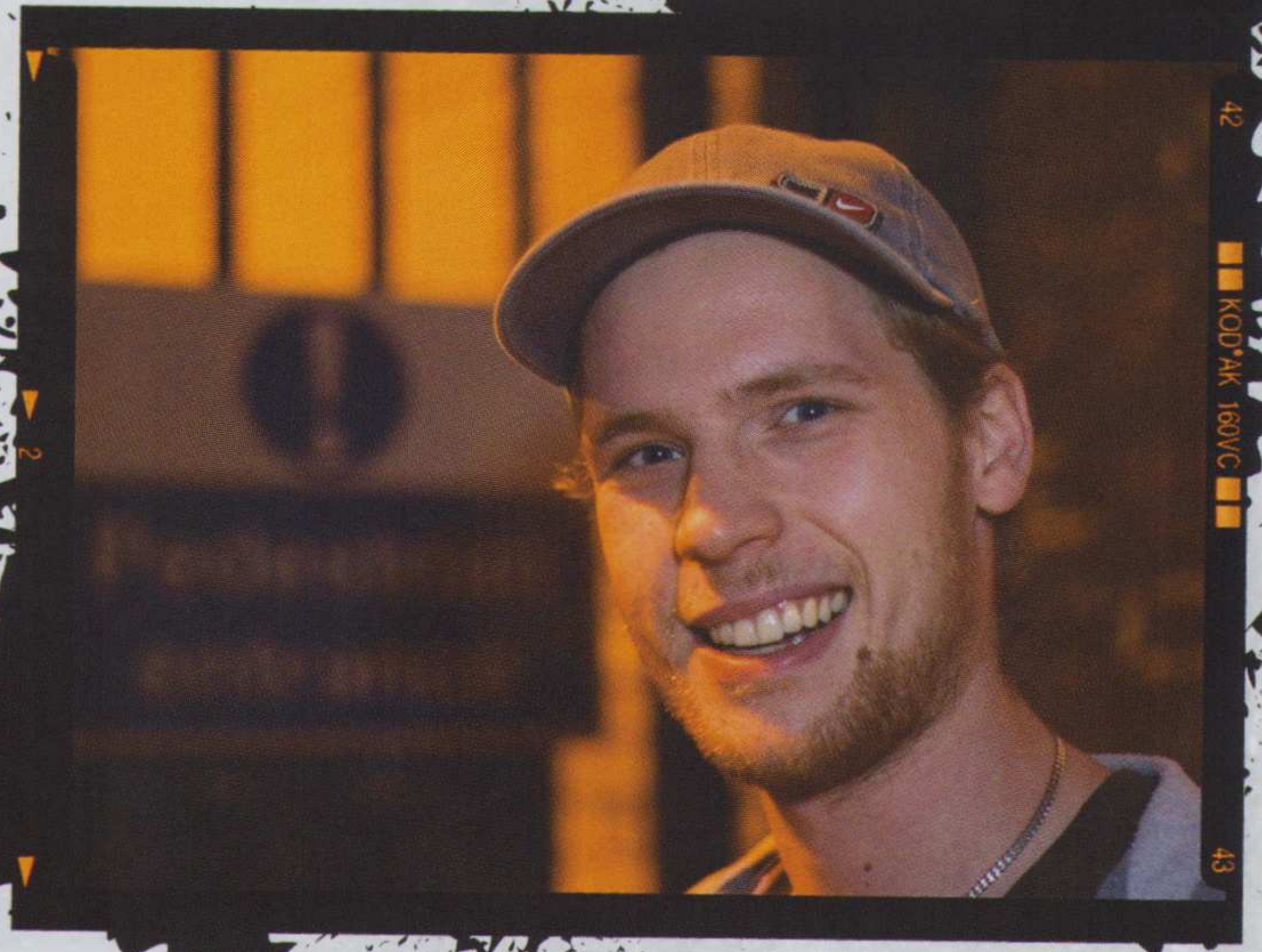
Tonn's favourite lyric:
'Low down dirty scoundrel ...
Backstreet manimal just scraping the barrel'

For more info check:
www.mysapce.com/tonnpiper
www.myspace.com/daywalkersmusic

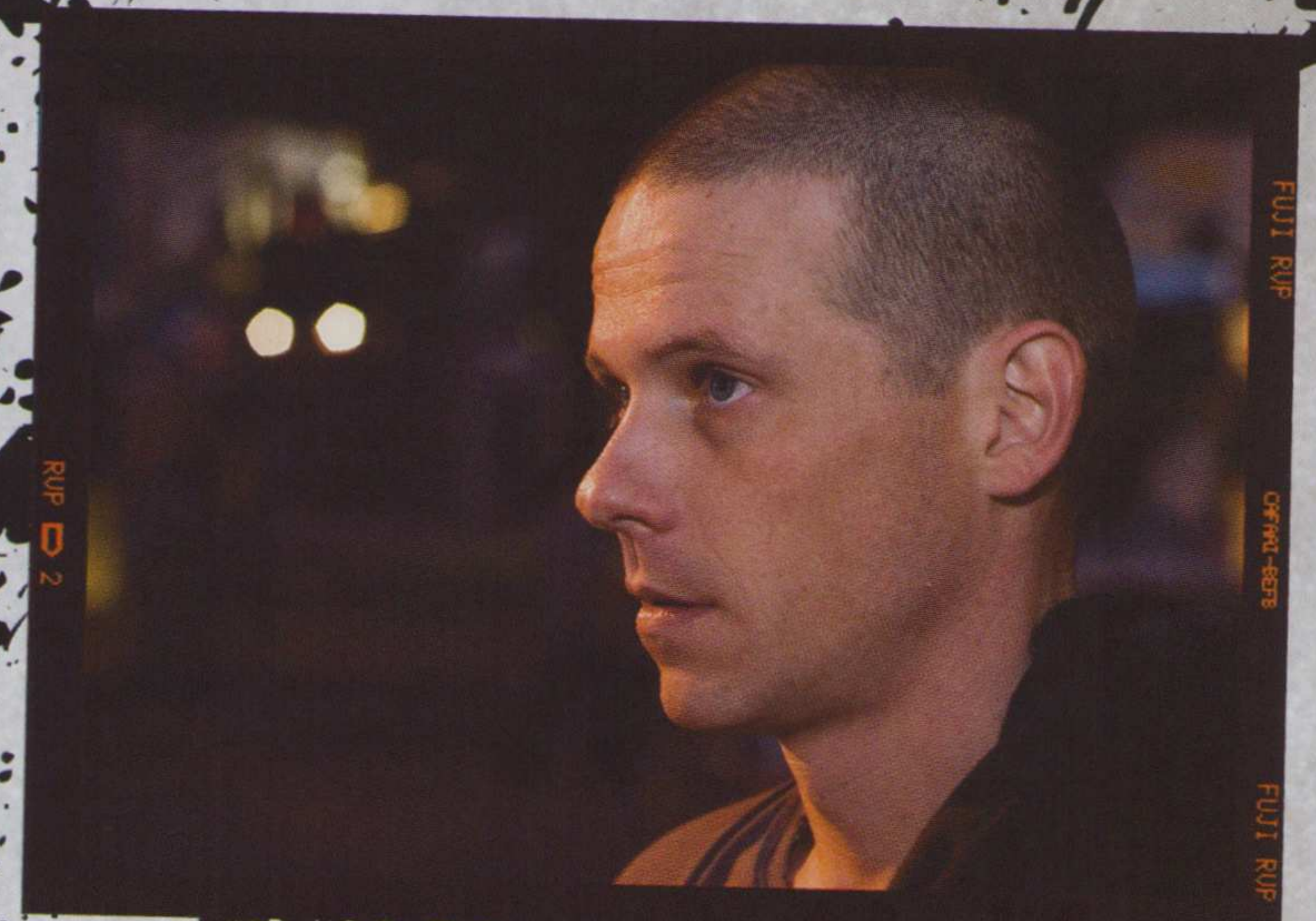
567
FUJI RVP
RVP 4

EBX
3
KODAK
Electronic ga
Do not put
2A
3

567
RVP 4
FUJI RVP



FUJI RVP
RVP 4



{QUARANTINE} MARKING THEIR TERRITORY

words: Francesco Caccamo pics: Chester

We live in a time of uncertainty. Although the raves are still full and Drum 'n' Bass is being listened to by more people worldwide than ever before, the industry's staple - the twelve inch press - is dying a slow and painful death, as the digital revolution eats away at sales. This in turn hasn't been helped by rising prices and the market being over saturated in a desperate attempt to make financial ends meet. Even worse, is that a lot of this surplus music is exactly that; surplus. With labels and sub labels putting out music at a faster rate than Gordon Ramsey spouts expletives in Hell's Kitchen, there's one label that in four years has released less music than others do in three months. It's of no surprise that this hesitance to mass produce has resulted in one of the scene's most heavyweight back catalogues, heavily supported by the likes of Andy C and DJ Friction. So when Fierce, the mastermind behind the label in question, announces that his Quarantine imprint is going to drop an LP, you can guarantee that your high expectations will be justified. Welcome to Quarantine's 'Dominion'…

ATM last spoke to Dan Fierce about 18 months ago; he had just moved to Bristol, had his arm in a cast after a skateboarding accident, and was enthusing excitedly about his label's fourth release - Gridlok's remix of C4C's 'Carrier' - and the musical talents of producers Break and Silent Witness, whose progress he was monitoring closely. Since then, Quarantine has dropped undercover classics, such as D-Bridge & Fierce's 'Twilight', Break's 'Z Groove' and Optiv & Fierce's 'Surface Noise'. Meanwhile, still in Bristol and arm fully intact, Fierce professes that he has been going deeper into Drum 'n' Bass and is now enthusing vociferously about the 'Dominion' LP, in which he has managed to group together some of the most talented producers the scene has to offer.

Featuring the likes of Break, Silent Witness, D Bridge, Optiv, Survival, and, of course, Fierce himself, 'Dominion' can be described as a meeting of minds, or, as Fierce puts it, "a reflection of what we've got in common." This commonality has resulted in a body of work that, rather than being a compilation, could easily be described as an artist album; "a Quarantine artist album." It's a unity of sound born of the collective consciousness of similar, yet very distinct individuals. This is also reflected in the number of collaborations between the featured artists; demonstrating a willingness to share experience and a striving for a mutual cause. This mutual cause is in part a striving to get a certain style of music heard, for, as we well know, a lot of music gets criminally ignored. This may sound negative, but Fierce is quick to point out that this perceived negativity shouldn't be taken as a reflection of the artists on the album and should in no way tarnish what the artists involved have done. It is simply an observation of the current state of affairs; a state of affairs which Quarantine is attempting to confront and 'Dominion' is attempting to begin to redress. However, don't be fooled by the LP's title; 'Dominion' is a more introspective title than a challenge to the outside. As the title of this piece suggests, it is a marking of territory with an album that has been put out under the premise of nothing more and nothing less than "Drum 'n' Bass tracks that should appeal to DJs."

Redressing the state of affairs, or the balance, in this instance is more about gaining mutual appreciation than exercising outright dominance and sovereignty. The shadowy figure of underground film director, David Lynch, creeps appropriately into the conversation as a point of comparison. Despite initial opposition and the leftfield nature of his work, Lynch persisted to realise his vision, and, whilst a film like 'Eraserhead' did not have an immediate impact on box offices, the legacy of his work will by far outlive that of myriad short term smashes commissioned by the same production companies that opposed him in the first place. "Little did they know that there was this load of people who were going to be just like David Lynch and go, 'Yeah, I fucking loved that.' What they looked at was the business and what they thought people wanted, but people have to be given options. It's a metaphor for the entire scene; innovative artists going against what is required of them to be successful or to be noticed in their own right, struggling to get people to take them seriously because it's not going to be this popular selling thing. With the media you've got to get someone believing in your project just as much as you do, and even then you're running up against something that pales in comparison, but has the backing of something and someone."

Ultimately the music speaks for itself, as should be the case with things of quality, and things of quality often come naturally. The tracks on 'Dominion', apart from Optiv's 'Circa', which was commissioned "because Ed (Optiv) is a Quarantine artist", were not written specifically for Quarantine. The album started to form out of the tracks that Fierce was hearing by the people around him, "They sounded like Quarantine tunes and good solid tunes that people might want to be playing out, and I thought that if we were to do an album, it would be an album of stuff like that. Then it was a case of actually getting more music together. I'm lucky to have the people involved that I have." Fierce plays with the concepts of luck and coincidence often when referring to how the LP took shape and to the music at his disposal for Quarantine. A person is certainly lucky to encounter and befriend like-minded souls and even luckier if those relationships bear fruit such as musical creations. But surely fate or a stronger force of nature plays a part, as this isn't the first time Fierce has been involved in an underground music collective.

Many parallels can be drawn between No U Turn and Quarantine, not least the involvement in both of Break, Silent Witness and, of course, Fierce. Does he see these parallels? "I totally do and, even more importantly, which I'm very happy to say, so does Nico (the mind behind No U Turn). For me, coming in on that, being brought into that, being exposed to that environment and a kind of unison of everyone having to go to one room and having to do this stuff, or each individual working with Nico, was very influential. There was a certain colour to that music, and I've even sampled No U Turn records. There's an authentic sound there, and it's also quite homely. I'd love to carry that on. It would be an honour, as it was an honour for Nico to say that to me." As Nico was the mentor for the group of producers involved in No U Turn (including, most notably, Ed Rush and Trace), does Fierce class himself as the mentor for the Quarantine collective? "Not even nearly. Nico has been a mentor to so many people. I'm not a mentor at all; I'm 28 years old. There's never been anyone like Nico and there never will be. The stuff these guys know is purely down to them and their individual experience and hard work at becoming the producers they are. I wouldn't say I've got anything to do with it and it was never a case of me bringing these artists in; they brought themselves in with the quality of their music. I'm just the lucky bastard who knows them all and that they'll work with." So Fierce is the glue? "You could call me glue; crazy glue (laughs). As far as this lot go, when they're sitting in there, they're motivating themselves to make this stuff."

Fierce's perception of the label is that of an entity above and beyond any of the egos it contains, including his own. At the same time, he goes to such lengths under questioning not to diminish the creativity of each individual involved that he refuses to comment about specific tracks; it's either all or none. This was certainly the No U Turn way, although those good things did eventually come to an end. No U Turn left a musical gap that, to an extent, was filled by Virus. In turn Virus has also left a musical gap. People move on, grow up, their perspectives change and in turn so does their music; it's only natural. For those influenced by something that is no longer present, it's also only natural that they attempt to fill that gap.

When prompted, Fierce talks of a "Virus energy" that has been captured by new producers, who are now evolving that sound to where it should've gone, "It's like supply and demand for the creative. These kids have sat there and thought, 'I'm starved of this music and I'm gonna give this type of music to people like me who have been starved of it.' There's been a void." Do Quarantine and 'Dominion' fill that void? "I hope so. Quarantine got started because I wanted to be putting out records and be in charge of the catalogue. I couldn't have foreseen today just as I can't foresee three years from now, but I know what I've taken in since then. Now you're hearing all this different music from different producers, and you know where you've come from, and you're thinking, 'that's wicked, it sounds like they've really caught the vibe on that.' And the people they caught the vibe off aren't vibin' like that now." Ultimately, it remains to be said, "Virus energy", as with the energy of producers like Photek or Dillinja, can only truly be exercised by its originators, and, however disappointed people might be, they can only respect the nature of circumstance and progression, whether they deem it positive or otherwise.

Could it be that during a time of uncertainty, not only in our musical microcosm, but in our unstable society, people seek the escapism of sights and sounds which are jovial and positive in an attempt to block out the fears that surround them, whether actual or artificially constructed and over emphasized? Do people therefore seek and react more to bright colours and sounds? If so, what of those like Quarantine who deal in darker shades? Their music is stark. 'Stark' is a concept that often goes hand in hand with 'reality', yet people might not want to confront reality and take that voyage within. "Yes, it is dark, but we didn't mean it to be so dark. It's not even that dark, it's subtler than that; it lends itself. Some things will rush at you sonically with a bombardment of edits or a wall of sound, but to me, the subtlety of these tracks make them as powerful and sonic as tracks that have a big impact. It's that whole 'less is more' thing. It has subtle tones of menace to the energy in the music." The subtlety in this case translates into minimalism, "Whatever the future of music is, it's minimal. It's the space and the sexiness and the right mix on it. I'm not talking just House and Techno. Every time I go and do a tune with someone, it's gonna be minimal."

The heaving and pulsating mass contained within the shades of Quarantine's stark minimalism is strongly represented by the LP's artwork; an almost Dantesque image from the foot of a column of writhing bodies, which, contrary to many people's negative perceptions, is a representation of the cycle of life rather than death. This vision ties in closely with Fierce's own visualization of the LP as the monolith from the beginning of Kubrick's '2001: A Space Odyssey'; the dawn of man. Despite these distinct images, Fierce refuses to tie himself down to a concept for the LP, other than pure music and energy, leaving it down to the individual to interpret it in their own way. There is however, no doubting its darkness, "Some people are just dark without trying to be. Look at the films we've talked about. I'm into Joy Division; what can I say? There's a darkness to anything I do, so committing to a visual for something reflects that."

Whether you're into darkness or not, the important thing is to give all music a chance and judge it on its own merits, not to let yourself be conditioned by what is most readily accessible; diamonds are almost always found in the rough. Luckily, the independent nature of our scene, and the hard work and passion of many individuals within it, give us all the chance to interpret a vast array of different music; don't take it for granted. At this juncture, a few parting props from Fierce are in order, "I want to thank Squire from DNAudio and Ram's Red One for their incredible help." Vive la différence!

'Dominion' is out on Quarantine in November. Check www.myspace.com/quarantinerecordings for more.

[THEIR DOMINION]

[BREAK]

It's been great to be involved with Quarantine and 'Dominion', as I really respect all the artists involved and love the music that's being represented. 'Carrier', amongst others, really excited me when I heard it a few years ago. I think the minimal style and rolling arrangement was ahead of its time. Although this style has been kept strong through the releases, Fierce has been open to all flavours of D'n'B, which has given the label real diversity without compromising quality or continuity. Quarantine manages to retain the original elements of D'n'B everyone loves whilst fusing them with the modern ideas that each artist brings.

[D BRIDGE]

I've always had a vested interest in Quarantine, not just as Fierce's friend, but as a DJ who needs to have tunes. Quarantine has an impeccable standard of quality releases in its catalogue and this album further cements that. There are no mirrors or smoke with this album, none of this 'giving you what he thinks you want to hear' or 'what's hot right now' bullshit. 'Dominion' has substances well beyond a lot of music being force-fed to people nowadays, and this is proven by the calibre of artist involved and the fact that I rinse every track every time I play out.

[OPTIV]

I first got involved with Quarantine in 2002 with the Carrier 12". Since that time I've worked on a number of collaborations with Fierce, either as C4C or Optiv. However 'Circa' on the 'Dominion' LP is my first solo track for the label. Working with Fierce is always a great pleasure for me, and the Quarantine label represents Fierce's understanding of great music and all things sick!

[SILENT WITNESS]

I got involved with Quarantine when Fierce approached Break about a tune we did called 'X-track'. Before that, we were already talking and we knew that D'n'B needed a strong coalition of quality producers to help propel the scene out of the wobbly mess it's in. The scene's usual stalwarts weren't delivering and we found we had our work cut out for us. It's the ethos of quality, consistency, and music for music's sake that Quarantine and likewise DNAudio stand for in the quagmire we call Drum 'n' bass in 2006.

[SURVIVAL]

I linked up with Break last year at the studio I was running and we started making tunes. 'No I.D.' was one of the first tunes we made. He played it to Fierce who said he would love to put it on his Quarantine album. Not really being a DJ, I had never really heard much of the Quarantine stuff but have always been into the deep beats and bass, so I've got into the sound really quickly. I've just started playing out in the last few months and Quarantine has quickly become one of the labels I'm always drawing for.

RUFIGE KRU:
SPECIAL REQUEST
METALHEADZ
METALHEADZ
PLATINUM

FORTHCOMING ON
METALHEADZ

COMMIX
A // TALK TO FRANK
AA // ELECTRIC
METH 72R

RUFIGE KRU
A // MONKEY BOY
AA // SPECIAL REQUEST
METH 73

SPIRIT
A // SIGN OF THE TIMES
AA // TEMPORARY INSANITY
METHPLA 006

LOOK OUT IN THE NEW YEAR FOR...
RUFIGE KRU ALBUM // COMMIX ALBUM // ALL NEW WEBSITE & SHOP

www.metalheadz.co.uk

words: Ollie Stoller

Dynamite MC
Blowin Up The Airwaves

With more projects on the go than Jose Mourinho has tantrums, it's a miracle that Dynamite MC can spare any time to fit in interviews. However, being ATM, we managed to secure a few minutes of his valuable time, while he's waiting to get his visa ahead of his tour of Japan, to talk about what he's been up to and where he feels the future of the Drum 'n' Bass MC lies.

It's 2006 and Dynamite MC is reinventing the MC game. Now residing in London, he's already working on his second LP 'Styles Galore', which will focus exclusively on Hip Hop. When asked on the reasoning behind his decision to move to the big smoke he states, "I wanted to move to the capital city, as I wanted to be in the centre point. There are a lot of industries, record labels and radio stations here, and I felt that it was time to put myself in the fastest lane of the motorway as possible. I'm trying to achieve things here and be at the top of my game, and with no disrespect to any other city in the UK - they all have their own scenes and Bristol's a great place - , London's the capital of this country and big things happen here. I want to be a part of that bigness."

Not content with a highly successful recording career, as well as hyping up raves all over the globe, Dynamite has recently joined the prestigious Kiss FM in London, where he puts his own inimitable personality to fine use by hosting a two hour Hip Hop and R'n'B show every Monday night from 10pm. Judging from the amount of listeners texting in, it looks like Dynamite is as much a hit on the airwaves as he is in the raves, "I had a few demos floating about for a long time," says Dynamite, "and I filled in a couple of times on Roni Size's radio show while he was away. The company said that they liked me and wanted me to do a demo. I was originally going to do a show on Choice FM, but that fizzled out. Kiss FM were interested, so I did a demo for them and here I am!"

When asked about what he likes about doing radio, Dynamite enthuses, "I'm enjoying getting music from new artists, like the 17-18 year olds that are trying to get ahead; I can relate to that. I'm an old head in the game, but I feel that I still have the vitality and youth to contribute, so I like to be in a position where I can help other people break through. It's almost like an A&R perspective coming out of me now."

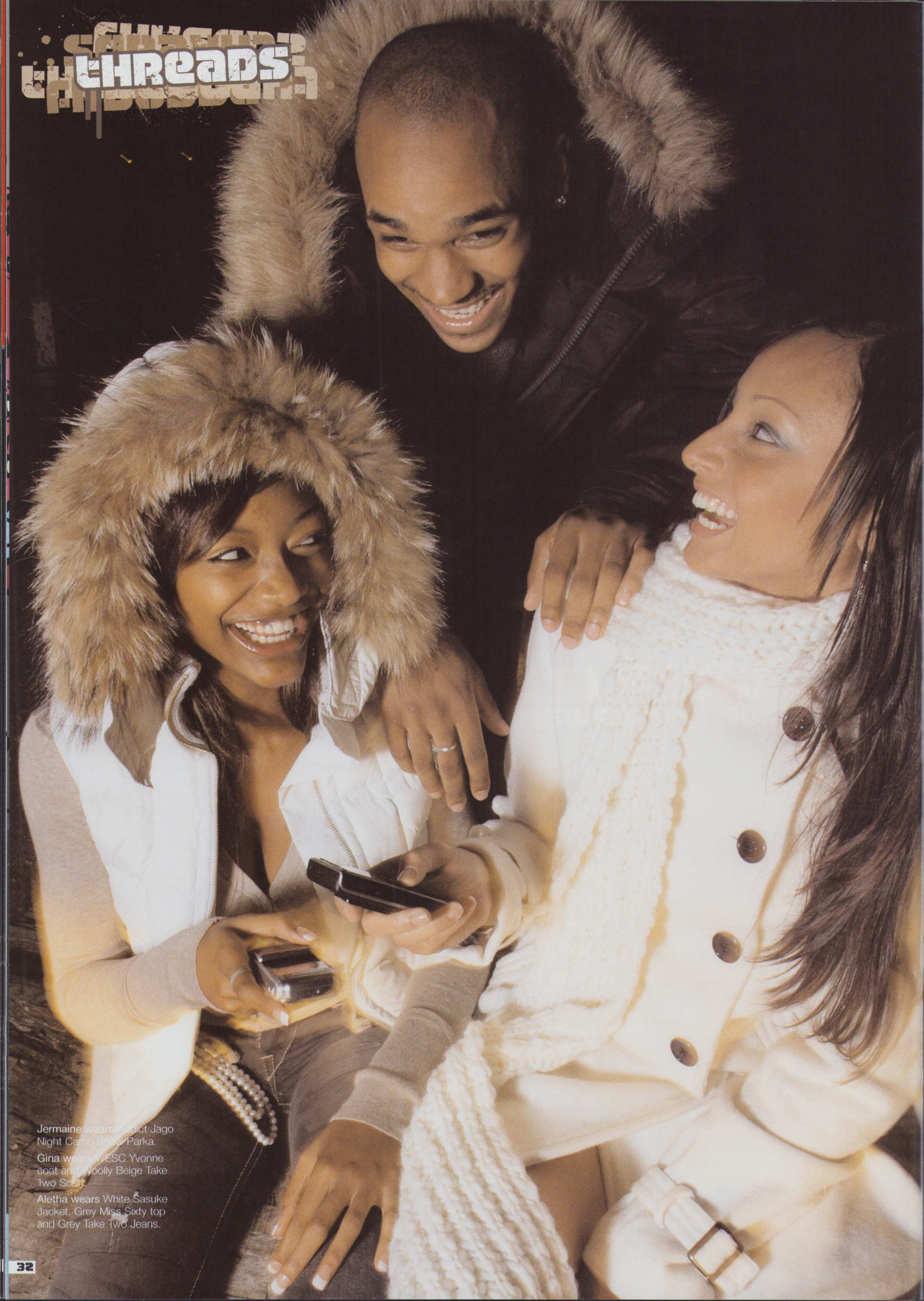
Following on from Dynamite MC's debut LP 'World Of Dynamite', his first mixtape has just been released. "The mixtape is called 'Big Man Talk'. Its 18 tracks Hip Hop style is a prelude to my second album. I've done a lot of tracks recently for my radio show, like the Kanye West bootleg, and I really wanted to get these tracks out there. There were obviously a lot of clearance and sampling issues, but I wanted to do the mixtape for fans who've been trying to get hold of the music. I also wanted to give people a glimpse of what's to come, and I think it achieves that."

'World Of Dynamite' was well received by both Hip Hop and D'n'B fans alike, and has paved the way for other D'n'B MCs to release solo albums, rather than just relying on tape packs to get their music out there. However, when you consider that D'n'B MCs have been an instrumental part of the scene since its inception, it's surprising that Dynamite MC remains one of the few MCs to have managed to put out a full solo album. When asked for his opinion on why this is, Dynamite answers candidly, "It's because D'n'B is not vocally based. Yes, you go to any D'n'B rave in the country and, depending on the size, you get anything from two to 28 MCs on the bill, but if you go to any Jungle record store and try to find some vocalised D'n'B with MCs on it that sounds good and is being played, you would be hard pressed to find even one!" Dynamite goes on to point out, "I think that's why it's become so difficult and that's why some D'n'B MCs are switching over to Hip Hop, as it's a vocal-based platform, and let's not beat around the bush, we are vocalists. A Hip Hop DJ won't turn around and say that he's not going to play a record because it has too many vocals on it, but a D'n'B DJ will, and they'll mean it. These are the uphill climbs that we face."

Another contentious issue concerning the D'n'B MC industry is the lack of new talent breaking through the ranks to headline the big events. With the odd exception, there has been a major shortage of MCs coming through. "It does take a long time to break through," explains Dynamite, "It took me a long time to break through. I've been doing this for a very long time. It was only continual touring and doing show after show after show in Manchester, Nottingham, London, Bristol, Cardiff and so on. D'n'B is a national scene and if you're big in all of those places then you're big all over the country. You can't be big all over the country by just playing the Stratford Rex every fortnight. You have to put the work in and graft. I don't believe that it's shut off. If you put the work in and you are talented then you can get ahead in the game."

As part of this MC issue of ATM, we asked each artist what their favourite set of lyrics are. Dynamite jokes, "I am more into my own lyrics than worrying what anyone else is saying", but Dynamite singles out rapper Cappadonna's lyrics on Ghostface's 'Ironman' album as some that he's particularly feeling.

'Big Man Talk' is out now and the eagerly anticipated second LP, 'Styles Galore', is out next year.



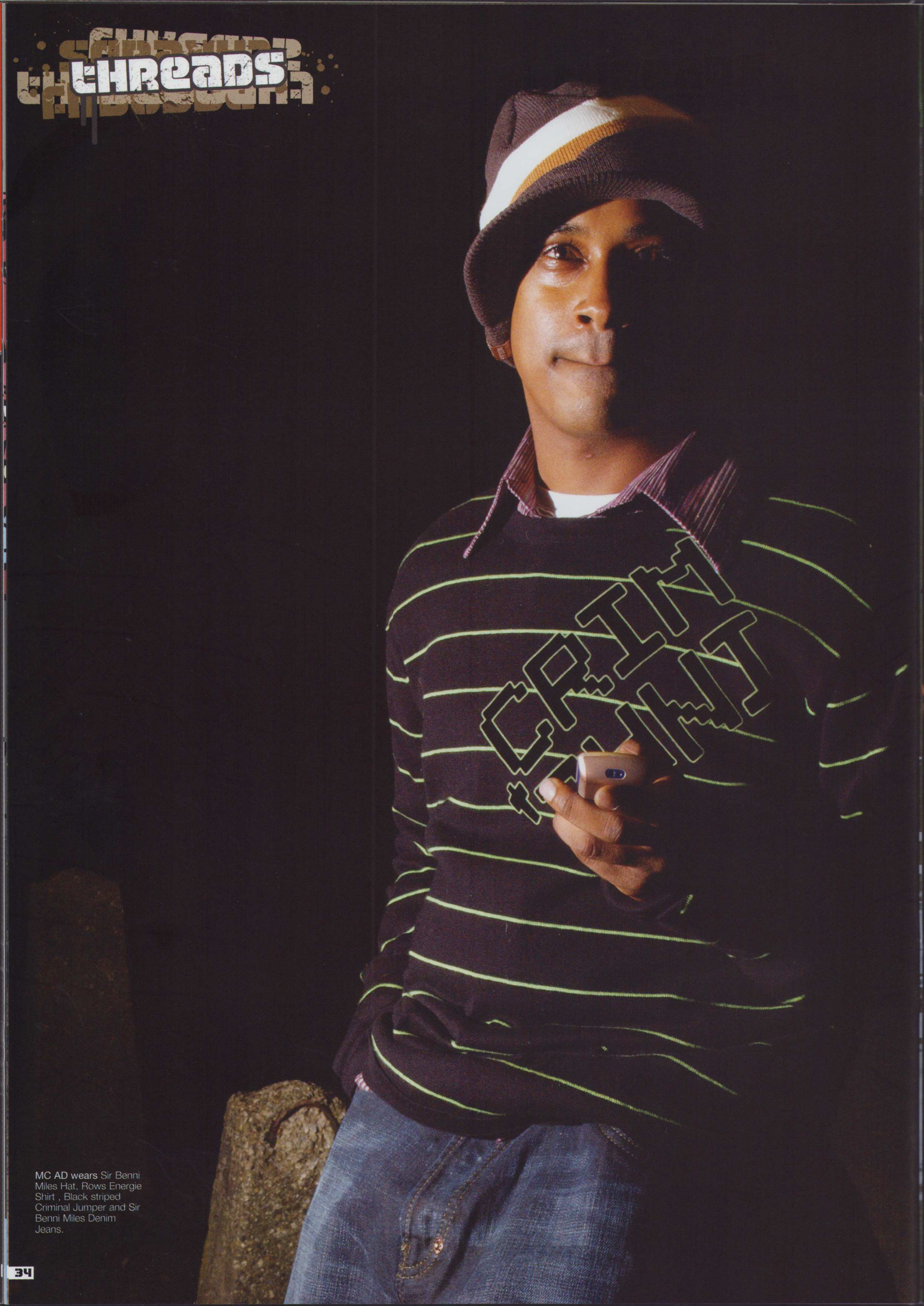
Jermaine wears Addict Jago Night Camo Snow Parka.

Gina wears WESC Yvonne coat and Woolly Beige Take Two Scarf.

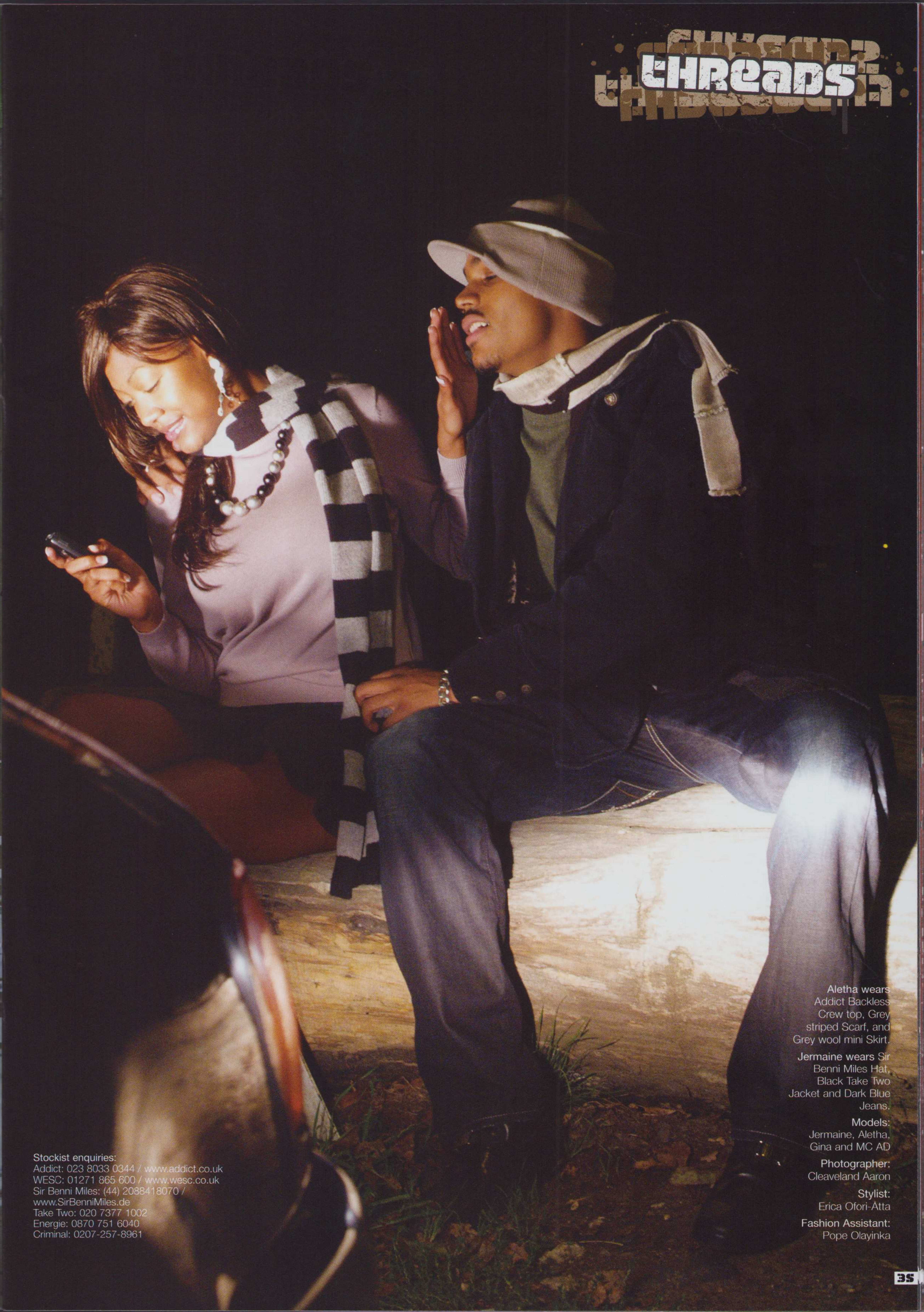
Aletha wears White Sasuke Jacket, Grey Miss Sixty top and Grey Take Two Jeans.

Gina wears White Take Two Wool Hat and Light Brown Take Two Dress.

Jermaine wears Biege Energie Jacket and Beige Sir Benni Miles Jumper.



MC AD wears Sir Benni Miles Hat, Rows Energie Shirt , Black striped Criminal Jumper and Sir Benni Miles Denim Jeans.



Stockist enquiries:
Addict: 023 8033 0344 / www.addict.co.uk
WESC: 01271 865 600 / www.wesc.co.uk
Sir Benni Miles: (44) 2088418070 / www.SirBenniMiles.de
Take Two: 020 7377 1002
Energie: 0870 751 6040
Criminal: 0207-257-8961

Aletha wears Addict Backless Crew top, Grey striped Scarf, and Grey wool mini Skirt.

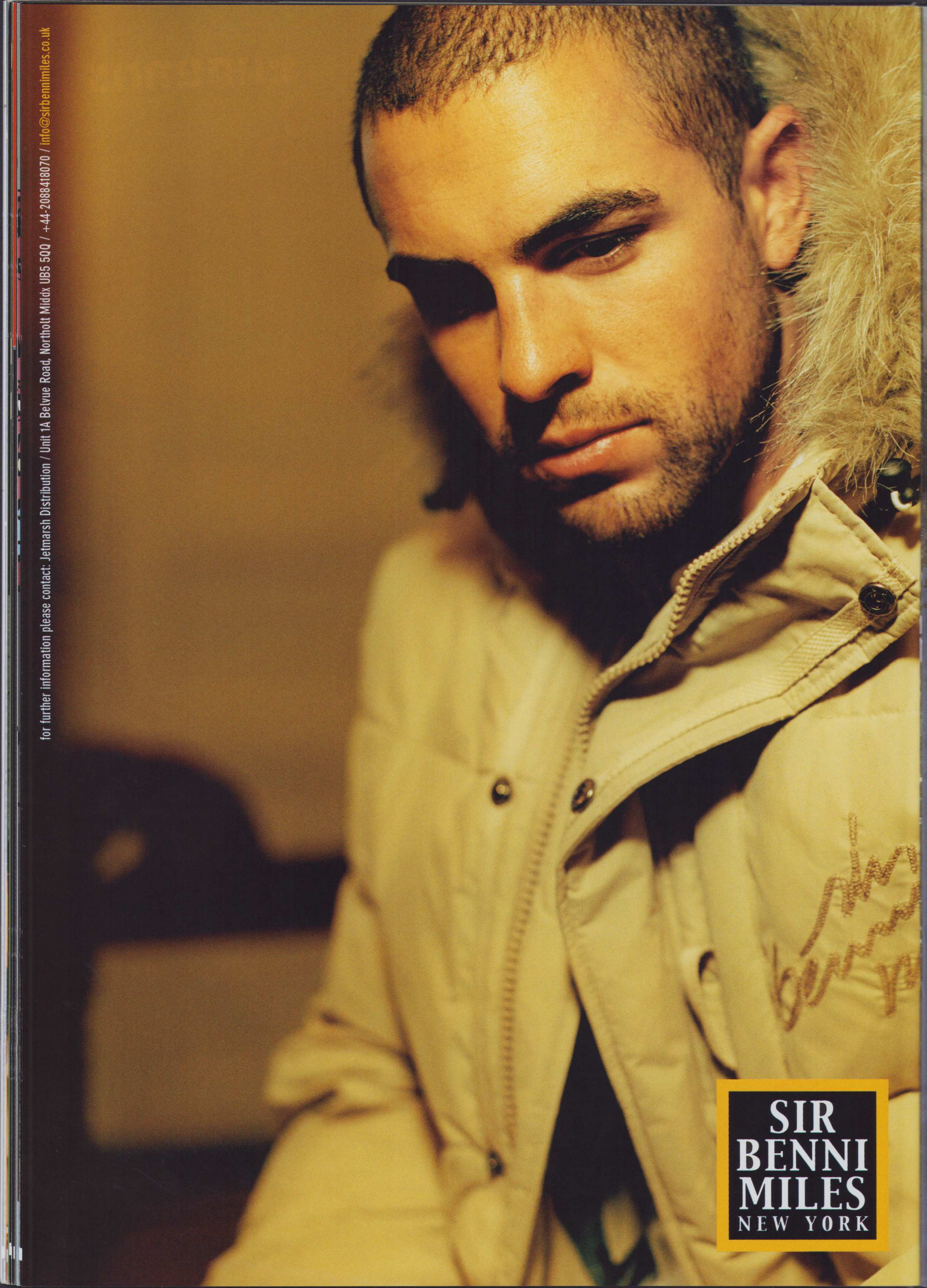
Jermaine wears Sir Benni Miles Hat, Black Take Two Jacket and Dark Blue Jeans.

Models:
Jermaine, Aletha, Gina and MC AD

Photographer:
Cleaveland Aaron

Stylist:
Erica Ofori-Atta

Fashion Assistant:
Pope Olayinka


SIR
BENNI
MILES
NEW YORK

for further information please contact: Jetmarsh Distribution / Unit 1A Belvue Road, Northolt Middx UB5 5QQ / +44-2088418070 / info@sirbennimiles.co.uk

words: S Reset

CONCORD DAWN
a new DAWN...

After the release of their newest 'Kaos By Design' long player, the ATM powers that be have decided it's time once again to sit down and have a chin-wag with everybody's favourite moustachioed NZ Junglists, the irrepressible Concord dawn, to talk collaborations, travelling across the planet, choices in format and, oh yeah, the music…

Matthew Harvey (a.k.a. Matty C) and partner in crime, Evan Short (a.k.a. Kiljoy), have been an integral part of the NZ scene for years and are equally as well known and respected on the international and UK Drum 'n' Bass scenes. Being one of the first international acts to break through into the mainstream, Concord Dawn are partly responsible for busting down the doors for the foreign hordes that now (almost) dominate the scene.

"It was definitely the whole Digital thing and Brillo picking up 'Morning Light' for Timeless recordings that got the ball rolling properly for us, regarding the UK at least." Matt explains to ATM, "We had released a couple of CDs in NZ that had sold about four or five thousand copies each before we got the Timeless release. Steve Digital had been touring NZ and somebody must have passed on a CD of ours to him. He gave it a listen, was into our sound and so tracked us down for a release for Timeless. We obviously were not going to say no to him - he's a scary bugger!!"

Of course, once you're releasing massive hits like 'Morning light' all over the place, it ain't gonna be long before the train spotting crew turn up to watch over your every move and then post about it on D.O.A., and, of course, when you're using 100% CDs to play out with, the controversy and debate can't be far away. Concord Dawn quickly started becoming as famous for their 'oh so controversial' style of DJing as for their deadly beats, basslines and mixing skills.

"Well we grew up using CDs and have been sponsored by Pioneer for many years. Also cutting dubs in New Zealand was no joke when we were starting out, so we didn't have a lot of options really, it costs even more than it does in the UK and there's no real benefit to using them over CD-Rs, if you look at it sensibly. Now it has got to the point where we are just used to them I suppose; using vinyl would be weird for us! We were selling CDs way before we were selling any vinyl anyways and we still aim to sell CDs today, as well as records. It's not like we play anything shady or off of Limewire or anything like that, so I don't see what the big deal is, plus they're round and they make a noise so, sweet as!"

But what about all those people that think that DJs playing CDs will lead to the end of vinyl; the total destruction of the Drum 'n' Bass scene; the death of every living creature ever and the apocalypse? I mean, aren't you worried about what Jesus might think?!

"Well, we sell a lot more CDs than vinyl, even today, so it's not like it's hurting our sales overall, just shifting the medium perhaps and that's not necessarily such a bad thing. It has no affect on the sound of the music we produce or play out, after all. To be honest, I think a far bigger problem is every man and his dog starting two-bit labels and flooding the market with shitty tunes in a desperate effort to make a name for themselves. In my personal opinion, if a big label (Hardware or Headz or someone) doesn't feel to put it out, then maybe it shouldn't come out quite yet! Back to the drawing board kids! So many (too many) producers are so desperate to have a release with their DJ name on it in their local shop, they will release with anyone or just set up their own label with any distro. willing to take them on, and this doesn't do the scene any good at all. It just ends up driving sales down, diluting the scene and wasting everybody's time."

Even with almost a decade in the game behind them, it's hard to believe Concord dawn have almost 70 releases behind them and, with the new 'Uprising' album just hitting the stores, it doesn't look like the boys are planning to slow down any time soon. With so many people up in arms about what software / hardware they should be using to write beats, it's refreshing to see that Concord dawn have stuck to their guns and are pretty much strictly digital in the studio, despite all the live vocals and instrumentation.

"We are using mainly Cubase and loads of plug-ins to make the beats; all paid for, by the way… We use a pair of Mackies and a pair of Genelecs to monitor, plus we use a sub to check mixdowns. Our main pieces of studio gear are brains and fingers. The internet plays a major part now I've moved to Vienna and Evan is still slumming it back in NZ; it allows us to stay in contact better than when we were using smoke signals!"

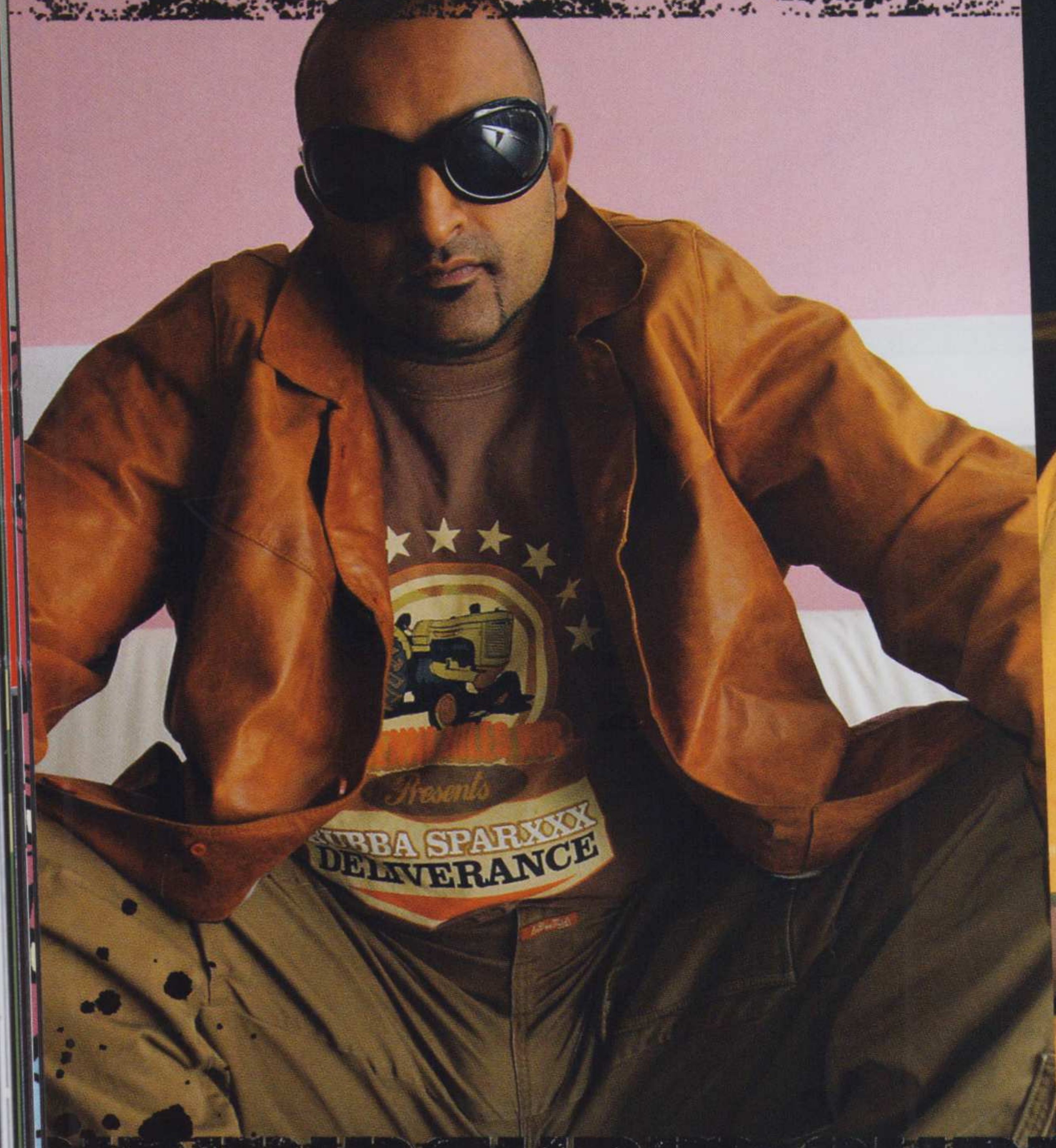
The one thing that stands out most about a Concord dawn album has to be the i.n.s.a.n.e amount of vocal collaborations the guys seem to get through. Since 'Don't tell me', the guys seem to have collaborated with about 10,000,000 vocalists, singers and rappers. I mean, is there even anyone else to collaborate with? I asked them if they're getting desperate enough to bring Bowie back into the scene?

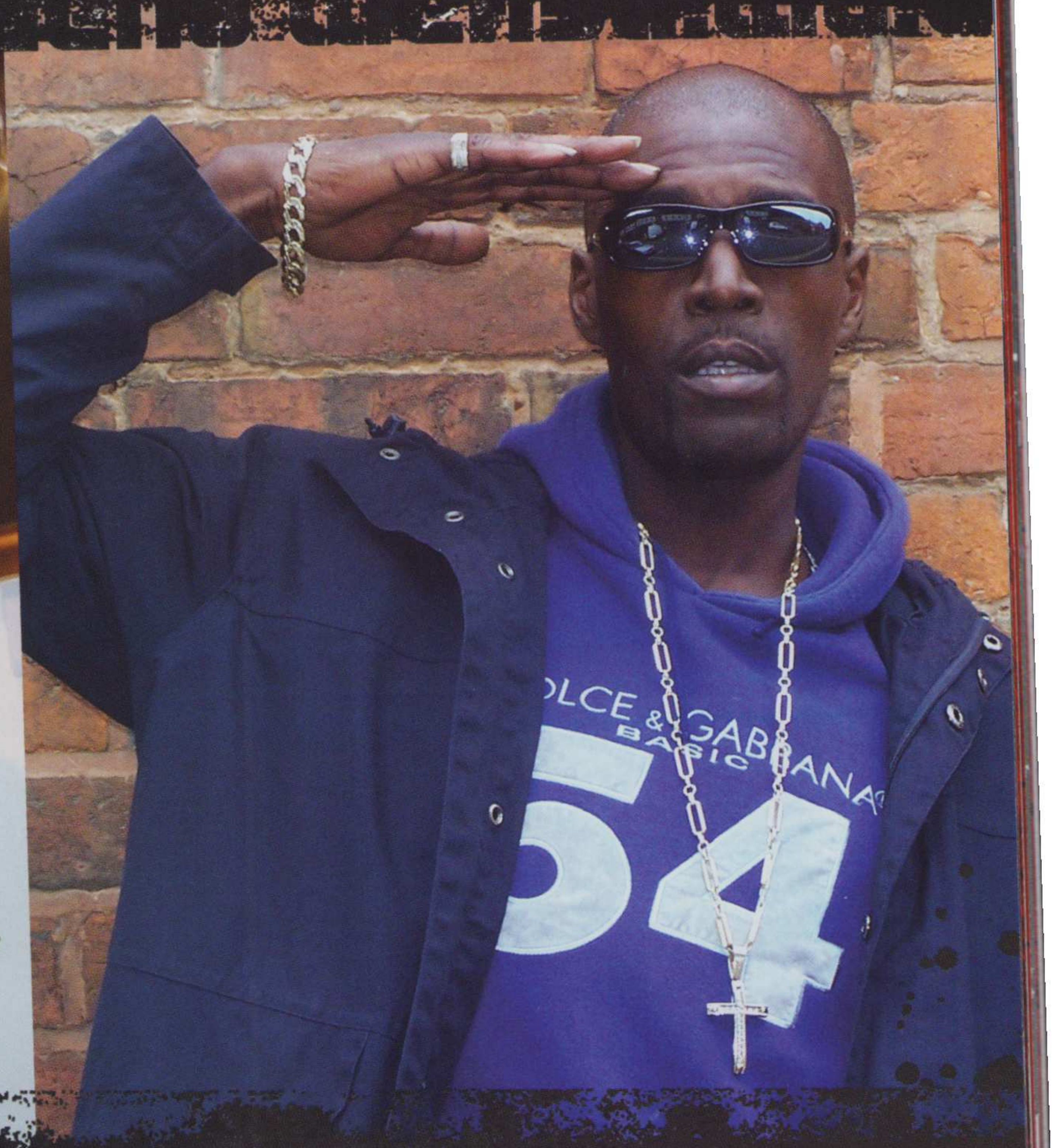
"I don't know about Bowie, but we have a 12" with Chris Su due for release on Commercial Suicide, Scream to the Stars/Ice Age. Also a tune I did with Chris is forthcoming on Critical as the B side to 'To Heal'. I'm finishing up a tune I did with Gridlock over the next week or so and I don't know when that will be out. Evan has collaborations with State of Mind, Trei and Bullet-proof coming up as well. So just keep your eyes and ears peeled for them; they should be hitting your stores soon! To be honest, one of the highlights of my DJ career was doing a whole set of Steely Dan at a house party once, so maybe we'll even be doing some shit with them sometime - can you imagine?!"

Given the amount Concord dawn play out and the amount of tunes they produce, it's hard not to wonder if the two ever create any kind of conflict of interests; like if there is one that gets precedent over the other? "The two go hand in hand, it's an institute you cannot disparage, we make tunes to play out and then we play them out; it's really as simple as that. It's no different to when we started out making tunes for our band."

Even with the 'Uprising' album in stores now, Concord dawn are not resting on their laurels and are continuing to put out release after release. Over the next few months they have a release out by State of mind on their own label, which will be the label's next release and entitled, 'Snake Charmer' b/w 'Running time'. The 'State of Mind' album should also be released on the 'Uprising' label in NZ, at least by the time you read this. After that will be two of the album tunes released on vinyl single format, 'Flashpoint' and 'dark man', but after that you'll just have to wait and see, as no plans have been made that far ahead as of yet.

You can catch Concord dawn playing out at DEF-inition in London on the 21st and you should DEF-initely check it out as they probably won't be gracing these shores until next year some time; it's an international scene nowadays kiddies, and, with an album to promote, these guys are going to be all over the place.





THE BIRMINGHAM QUARTET

words: Helen Livingston

MC MAJIKA

Anyone who has witnessed the excellent Raveology nights held recently in Birmingham may be familiar with the promoter MC Magika. Starting out back in the late 1980s, Magika's parents lent him money to promote small events, which led him swiftly down the path of MCing. Quoting Man Parris and Lenni as inspiration, Magika shot to prominence in the early '90s as Carl Cox's MC. Travelling the world with Carl and touring with acts such as the Prodigy, he was involved with Neil McLenni who engineered Roni Size's first accolades and the Prodigy's albums, who were eventually signed to Paul Oakenfold's label. This experience was enormous for Magika and played a big role in his history.

Magika has come a long way since the early days of Jungle, and, in a fickle scene, Magika has kept himself busy. Striking a balance across the industry he has leant his talent to many a project, including helping to run the successful Dance magazine 'Dream'.

Under his collective 'Magikstar', set up in 2001, he released a track alongside the legendary Nebula, called 'Horizons', which went on to win them the Diesel U Music award. Then, later on in 2003, he performed in front of 25,000 people during The Essential Tour.

In other projects, he has supported Moby, remixed for Bjork, and, as a demo request from her manager, remixed Madonna's song, 'Frozen'. This summer, Magika helped promote UB40 at an open-air concert at Ragley Hall in Warwickshire to an audience of 11,000 and, next year, hopes to be involved in more major shows with worldwide superstars.

More recently, he has achieved the success and love of the Birmingham Drum 'n' Bass crew for his well organised, sell out nights, 'Raveology', which showcase the Midlands old-skool, new-skool and breaks talent.

Raveology was conceived in a cozy little venue at the Lakeside country club, doing two shows there before outgrowing the venue, and taking it to Air in Birmingham, where it has found a more permanent home. Magika hopes to hold Raveology at other venues throughout Birmingham in 2007, introducing Drum and Bass to more generations.

Magika's talents have grown with experience and he has expanded within his own brands of Raveology and Magikstar. He has helped organise a new Hip Hop night, called Beat Down; a mix of UK and US Hip Hop, also including breakbeat and D 'n' B. His first successful night saw appearances from Guru of Gangstarr and Blak Twang.

On the Magikstar front, Magika has been working alongside MC Biggie, who together are intent on bringing through some of the great talents from Birmingham and giving them the push they deserve. He feels there is a strong force and vibe now in the Midlands, and together, he wants to expand on that bright picture; utilizing the strength that moves a scene, to keep it alive and together.

Magika also has plans to stage the very first Raveology awards in February 2007. With a website launching at the beginning of December, who knows what hidden depths Magika has yet to show us?

www.myspace.com/mc_magika

MC BIGGIE

MC Biggie starting chatting over the top of Ragga tracks, with an old school pal who had a set of disco decks way back in the 1980s. This was one of Biggie's first introductions to freestyling and MCing.

The progression of 'Hardcore' during the early '90s inspired Biggie to get creative with his own lyrical talents, and by dissolving his Ragga vocals into a new style, he embraced the new sound that was to become 'Jungle Techno'. Having spent a few years free-styling over Hip Hop tracks, this was an easy transition for Biggie to adapt to.

Success was inevitable, but exposure not so easy to come by, as the Midlands scene went through a quiet phase. A helping hand was lent in the form of DJ Devize of 3DMode records. Devize was one of the first people to recognise the potential of Biggie's notable versatile talent.

Biggie's most important break has been his six year relationship with Kool FM in the Midlands, finding himself supporting DJs such as Hazard, Escape, Devize, Fuzion and Surge. All of the shows carried a unique vibe, highlighting the huge amount of skills emerging from the Midlands at the time.

The primetime weekend shows had an enormous following, especially on the web and, due to the lack of D 'n' B events in the area at the time, with MusicFirst and the Dance Factory occasionally putting on events, Biggie's promotional nights were an instant success. They were also a good opportunity for the listeners to meet and interact with the family; a vital and instrumental factor in the strengthening of the Midlands scene and a subject close to Biggie's heart.

MC Biggie has been on the scene for nearly 15 years now, and having served six years on Kool FM in the Midlands, his career is taking off. Biggie has plans to release two new tracks in the New Year, with an album to follow shortly after.

Engrossing himself in his studio, Biggie has been working with an artist called Jiggy-Mike to produce a crossover track, which blends a UK urban underground sound with Biggie's distinctive style. This track is due to be released into the urban charts, with a video to accompany it, early next year.

Biggie is also going back to his roots on a Ragga/Bashment album with Dan Peshi and, with more collaborations from artists such as Brothers of M and Cooke, he looks set to smash the dance floor. Drum 'n' Bass wise, watch out for a 3DMode tour and a much anticipated track release with associate, Devize.

Having taken his vibe internationally to countries not normally frequented, Biggie has left his mark in many places, including Estonia, Russia and the Ukraine. In the next few months Biggie has plans to take that further. He will be touring with 'The World of Drum and Bass' and Formation, who will be taking him to Australia, America, Hong Kong and to the Miami music conference.

With all these projects in the pipeline for Biggie, along with his perseverance and dedication to bringing his sound to the table, it's no small wonder he has time to return to work on a Monday morning. Time to give up the day job maybe?

For more info visit **www.myspace.com/mcbiggie**.

MC JUICEMAN

It's difficult to showcase the entire range of talent and skills that MC Juiceman has acquired over the last twenty years working within the music industry, but like a good brandy, he has many hidden depths.

Harking back to the late 1980s early '90s, where tagging, acid house and breakdancing all blended influences together, Juiceman first began testing his vocals at local clubs, like the famous Milwakees in his home town of Northampton. This is where DJ Phantasy would school him in the art of cutting out the mic, and where Juice could absorb the vibe, and craft his skills to fit.

Like many of the originators, Juiceman's influences came from the newly forming era of Jungle Techno. Working for some of the largest promoters of the time, Helter Skelter, ESP and Pure X, it wasn't long before Top Buzz took notice, recognised Juice's originality, and gave him props.

MC Juiceman has a belt with many notches, and this versatility took him to success, not only in the Hardcore scene, but also in the reinvented Garage scene, where he worked alongside the likes of Zed Bias and the pioneering crossover Sidewinder parties.

Hip Hop influenced Juiceman heavily, inspiring him to push his vocal talents further, hence achieving recognition and success in both genres. Over the following years, working in these genres, Juiceman took his sound all over the world, visiting Japan, Thailand and South Korea, to name a few, and has plans to carry the Coalition name into the international arena.

More recently, Juice has been focusing his talents on production. With the release of his new album, 'Dangerous', in the next couple of months and another to follow shortly after Christmas, Juice demonstrates his versatility in more than one musical arena and fans certainly won't be disappointed.

'Dangerous' features conscious tracks covering Hip Hop, R 'n' B, Reggae and Drum 'n' Bass, with precision production from Ghost and featuring some of the freshest talent in the UK. Juiceman is flexin all of his vocal muscle and wisdom. Complimenting him on some of the tracks, Juiceman introduces up-and-coming talent in the form of Simba, a reggae artist from JA, but based in the UK, and MC Kaotic. A guest appearance from MC Spyda completes the surprise package. This contemporary album is more than your average stocking filler.

The second album, 'Rebellious Sons', introduces Evil Quest, Simba and MC Kaotic, who all hail from a strong Hip Hop background, but there are plenty of Drum 'n' Bass flavours showing off their unique and versatile style.

Sidewinder Raw will be hosting live PA's from Juiceman over the next few months, and with plans to travel to Switzerland and Germany, MC Juiceman, the Stormtrooper, will be dedicated to spreading the Shadow Demon Coalition message, that the Revolution will be televised...Worldwide.

For more info go to **www.myspace.com/mcjuiceman**

MC BASSMAN

Nearly twenty years ago, the original Shadow Demon picked up a mic and entered the arena as master of ceremonies. Emerging from the Reggae sound systems of Birmingham in the 1980s, Bassman was intrigued by the fresh new sound emerging in his home city and began to frequent clubs playing 'Acid House', such as The Starlight Club and the legendary Coast 2 Coast, adapting his unique resonate style to blend in with the transition from Hardcore to Jungle.

At this early point in Bassman's career, he was already working alongside legendary DJs such as Carl Cox, Micky Finn, LSD, Ratty and SS, to audiences of up to 25,000 at some of the larger events, exposing his versatility to a whole generation.

Throughout the '90s Bassman built on his lyrical skills, and with his unmistakable deep reverberating voice, created instantly recognisable phrases that have been recited again and again in rave history.

In 1994, Bass teamed up with L Double to produce the anthem 'Bass2Dark', which was followed by a string of releases on the Metalheadz label, including Sappo's 'DingDong Bass' in '96, which was a smash re-release again in '99. Bassman's self-belief, self-perseverance and determination, allowed him to conquer the challenges that life threw at him through this period in his career and, like a phoenix, re-emerged back into the scene stronger than ever.

With Bassmans name firmly established throughout the UK, the Shadow Demon is concentrating on several new projects designed to spread the Midlands vibe internationally, through his new website and with the release of a brand new album.

The website, Bassmantv.co.uk, features exclusive footage of the Shadow Demon Coalition, along with downloads of original sets, competitions where fans can spend time with the coalition, forums and chat rooms to express thoughts and opinions, and exclusive merchandise only available through the website. There will be live broadcasts and guest appearances, with all the usual jokes; giving addicts the opportunity to 'Touch Bass' with the Coalition from a more worldwide perspective.

The New Year also brings the release of a unique album, crammed full of dirty, solid beats and low-freq; it's guaranteed to satisfy all tastes. With collaborations from Jenna G to Roni Size, Bassman is using his unique talents to create a new chapter in his history. The illustrious Birmingham legends UB40 are also due to feature on one of the tracks, highlighting the diversity and essence of the Shadow Demon.

For more information go to **www.bassmantv.co.uk**

News

New website - Load Media have a brand new website on the way, we will be selling MP3's, CD's and of course Vinyl direct to the public. You will be able to set an account up with us and get exclusive deals that are only available from Load. For the first month only you will get 10 free MP3's when you sign up to the new site.

House@Load - Load Media are pleased to welcome one of the biggest house labels in the USA to our roster 'System Recordings'. The first release through us will be before Christmas, so keep your eyes peeled.

Bootleg Business - Yet another bootleg coming out of Load this month, this time its titled STAR001, and its Stardust - Music Sounds Better With You, and the classic Wishing On A Star that get the treatment. This is on exclusive white vinyl, so make sure you get your copy!

Lime Wax - There is a new album coming on Tech Freak in the near future from Limewax, we have been listening to the tunes in the office, and we are sure that when it hits the shops its going to go off.

Lost Soul - Load Media welcome SPL's label, the first release LS001 is out on promo now.

New Releases

Freak Recordings : SPL - A: Global Chaos / AA: Can't Live - FREAK023
Kinetic Recordings : Kinetic - A: Azures / AA: The Fall - KINETIC007
Tech Itch Recordings : Gein - A: We Don't Know / AA: Simon - TI049
System Shock : Callide - A: Ready Steady / AA: My Style - SYST003
Timeless Recordings : Random Movement - A: Last Nights Dream / AA: Stare At The Sun - TYME035

New Promo's

Epidemic Recordings : Influenza - A: Risky Business / AA: Five-0 - EPD004
Bombtraxx : D-Ranged - A: Get Shift / AA: Get Shift (Far To Loud RMX) - BTX004
Walnut Recordings : Laroque - A: Oceans / AA: Ginder - WLNT002
Lost Soul : SPL - A: Denied / AA: Nihil - LS001
Phuzion Records : Social Security - A: Xistence / AA: Casablanca - PHUZION006

Check the website every week for up to date release schedule:
www.load-media.co.uk

If you have any demos you want us to hear any genre, please send them to us @
Load Media, Burghfield Bridge, Burghfield, Reading, Berks, RG30 3XN, England
Tel: +44 (0)1189 599 944
Email: info@load-media.co.uk
Web: www.load-media.co.uk

---

words: Ollie Stoller

GRIDLOK

Going against the flow

Gridlok is a producer synonymous with junglists the world over for producing some of the most cutting edge music that has emerged over the last six years. With the eagerly anticipated release of his debut solo album entitled, Break the System, now upon us, ATM thought it was about time we caught up with one of the United State's most distinguished artists to talk about the latest project in his illustrious career.

Gridlok was brought up in Florida, where he was exposed to music from a young age, as he reveals , "I do come from a background of live instruments. I started learning the violin at school when I was in 4th grade. When I got a little older I got into guitar, bass, drums and piano. All of these things have stuck with me and I find myself using that stuff in drum 'n' bass tunes, from time to time".

It was being exposed to material from the likes of Goldie, Moving Shadow, and the Metalheadz crew, that got Gridlok hooked on making beats, as he points out, "At a time when I felt most electronic music was repetitive and boring, those people were coming with really dope music with depth and complexity that hooked me instantly".

In the early stages of his career, Gridlok would help to create Technorganic Recordings that would host his first twelve inch releases. After a string of releases on the Technorganic, Gridlock founded his infamous Project 51 label, which, among many circles, is considered to be one of the scene's most innovative labels in terms of the material that has been released on it. Asked how he feels on how Project 51 has evolved, Gridlock enthuses, "There haven't been many releases on the label and that is very intentional. I want each release to have its moment to breathe and, with that, comes the obvious, which is a lot of music ISN'T coming out on the label. It's about putting out only the best stuff that I really think fits the sound I'm going for. It has evolved much more than I planned, I must admit. It started off as an outlet for my more 'off the wall' shit, but then, moving forward, I found myself feeling less and less interested in that kinda sound and that's how the label developed into where it is now. I would say the first release on the label is from the original concept and everything after is more the actual sound I'm going for with Project 51".

Asked to illustrate in what direction Gridlok feels Project 51 is going to take, he excitedly points out, "I see it heading into uncharted territory in the near future. I think the sound of the label can be applied to other styles of music and I plan on doing that soon!"

Some have argued that, considering the size of the potential market in the US, the D'n'B scene over in America is still relatively small. Gridlok acknowledges this by stating, "It's an age old question to most of us that have lived it here in the U.S. Underground music is a very small part of the whole picture over here and the mainstream major label industry in the U.S. massively overshadows everything else. I don't think only Drum 'n' Bass suffers from this, but I suspect that there are also other factors as to why it's not poppin' out here like it should. The biggest thing that can be done is spread the word. Most people here don't even know what Drum 'n' Bass is. We need to EDUCATE!!"

Following on from a highly successful 2005, which included his remix of Swift's monster anthem, 'Trippin', not to mention his remix of Total Science's classic, Squash, Gridlok has now stepped up to produce his first solo LP entitled, Breaking The System. This is not the first time that Gridlok has worked on an album project as he discloses. "I did do another album called 'Turning Pages', which was shelved since I wasn't happy with it. Then there was the "Welcome to Violence" album, which I played a major role in. Officially, I look at this as my 2nd album, and my first as a solo artist."

Gridlok goes onto say, 'Breaking the System' is really everything that's been going on in my life for the past year and a half. This album has taken 150% of my time and energy, and I'm so happy to have actually finished it. It's basically seven pieces of vinyl spread out over a single and two triple packs. This is accompanied by a CD version with 16 tracks on it, seamlessly mixed with a lot of post-production and attention to detail."

Breaking The System boasts an impressive array of artists that have collaborated with Gridlok on the album, including such all stars as El Hornet from Pendulum, Dom and Roland, MC Verse, Tech Itch and Dieselboy, amongst others. When summing up the album, Gridlok enthuses 'Breaking the System' is about one thing; tearing it down, then building it back up. That can be applied to the Government or drum 'n' bass, or religion; you get the idea!

When asked how Gridlok found working on a full length solo LP compared to producing singles, he reveals... "Compared with releasing singles, I think there is much more grey area. With a 12" it's become pretty standard DJ format; killa A, dope B, roll on.. But with an album, you can get more creative musically and with the actual product. Being able to experiment with different ways of putting one together and putting it out has a way of keeping things fresh and exciting. Having a continual flow across an album is probably the biggest challenge of all. Keeping your sound steady enough over the course of a project to be able to drop them all on the same record, requires major discipline".

As an artist that prides himself on being at the forefront of new technology and being a highly regarded DJ in his own right, ATM felt that it would be interesting to hear what Gridlok thought on the argument that the use of non-vinyl formats in DJ sets will ultimately have a long term adverse effect on the D'n'B industry, as a result of falling vinyl sales. He answers, "Seriously, we are lucky to have been able to rely on an old comfortable system for so long. I 200% prefer DJing on vinyl and will always buy vinyl of a tune that I really want to spin, but I know that isn't going to go for everyone, and, as new DJs come up in the scene, more and more people will be having their roots in digital instead of vinyl. So, the industry needs to wise up and make their music available in as many ways, to as many people, as possible. And what about your music being someday appreciated by more than just DJs? Wouldn't that be great?! We are in the land of iPod now, even CDs are old fashioned. If your music is only available on vinyl, it's almost like it doesn't exist!"

With producers of the calibre of Gridlok using new technology to its full potential and leading our scene forward, people can put their minds to rest that the future of Drum 'n' Bass is in safe hands.

Gridlok's 'Breaking the System' LP will be out in October / November, so check www.projectfiftyone.com and www.gridlok.net for further information on forthcoming releases and tour dates.

words: Mark OD pic: Zen Inoya

MISTICAL
THE THREE WISE MEN

If I'm to be brutally honest, the amount of Drum 'n' Bass that has really excited me in 2006 has been thin on the ground. Sometimes the truth hurts. Luckily there are people that help keep the faith and MISTICAL (Marcus Intalex, ST Files and Calibre) make up three members of that exclusive club. Whispers of a combined LP project first surfaced a couple of years ago and, like many things in Drum 'n' Bass, it has taken what seems like an eternity to happen. But now we're within touching distance, so first off, let's hear what the story is from Marcus...

"Finding time together has been the hardest thing. It's got to be natural and we've never forced it. We could have quite happily taken longer if we wanted. It's got to that stage now where it's definitely good enough. For the past few months, it's been like, 'shall we hang on and see if we make something better', but we're ready now." If you take into consideration the distance between MIST (Manchester) and Calibre (Belfast), plus the Irish Sea, and throw in exhaustive DJ schedules for Marcus and Calibre, along with their solo production projects, it's easy to see why the clock has ticked on. The good news is that the LP is complete and, although the finished product has been as closely guarded as the crown jewels, I managed to get an exclusive preview, and you can rest assured it's an album packed full of quality music.

Let's switch to Dom (Calibre) in his native Northern Ireland for his take on the process, "It's been a totally different experience from writing my own solo albums, and for Marcus and Lee (ST Files) it was virgin territory, as they've not done an album before. With three people involved and people going off in different directions, it makes it harder, but I think it makes for an interesting album and there are some surprises. You have got to stick to something you're recognised for, but also try and do something new as well."

Longevity and originality have been missing from Drum 'n' Bass of late. They do exist, but sometimes it feels like they've been cast aside in the mad stampede to produce the next club smash or dance floor bomb. Soul:R's resident vocalist, DRS, lets his feelings flow on the LP's stunning title track '11th Hour', and for this normally mild-mannered MC to spit with such venom, you know there are issues. "Me, Marcus and Lee were talking about it for about two years, and I was saying I should do a track to act like a wake-up call to say, 'let's get back on it' to all the producers," says DRS down his mobile, "cos everyone has gone into auto pilot mode and people aren't hungry no more." On the track '11th Hour', DRS' tongue lashes out in caustic style; "most producers these days, I think you're cowards, same old samples, same old bullshit...when did you care? No more." Ouch!

'11th Hour' is bound to be the track that gets people talking and let's hope it gets the right response. Talking to Calibre, it's obvious he loved working on it, "That track was very enjoyable to do. We went down and had some teriyaki and were a bit pissed up, and then went back and worked on it. I enjoy writing music like that. It was a good buzz." The foundations of the track are clockwork percussion and a Japanese palette that invokes visions of Photek in his prime, "The base material - the sounds and samples - were taken from things I'd bought while on tour in Japan," Dom confirms.

Back with MIST, they've got their own opinions on the current state of play, as Lee says, "Everything sounded so different years ago because everyone was using different bits of kit. When Dom first came through, he was using a four track tape machine and that made him sound completely different." The double-edged sword of technological advancement has meant that, while music making tools have become more accessible and so levelled the playing field, everyone has started sounding the same. "In some ways it's too easy to make music these days," reckons Marcus, "it's preset heaven. Even some fucking mix downs and compressor settings are pre set. Where's the individuality, for fuck sake?" Lee nods his head in agreement and adds, "It's harder to stand out and show your individuality. Years ago it was about taking a break off a Lyn Collins record and making it sound wicked. Now you're getting all your breaks off CDs that are already processed. That's the thing."

Some time later, on a hot and sticky day in Stratford (just down the road from Old Trafford), I'm sat with ST Files in his studio, listening to tracks off the forthcoming LP. The overwhelming feeling I got is that the album is in keeping with their combined philosophies; it's soaked in influences, ranging from Dub, House, Techno, Jazz, Funk and Soul, while in the main it pitches a forward-thinking, progressive agenda. And, shock horror, it even contains an amen or two. Not only is the album set to drop soon, but they've got a host of music due on their DAT Music project, "It's like a bus company, mate," says Marcus analogising, "We've got the MISTICAL LP and the DAT Music project looking like they'll be arriving at the same time. I don't know if it's a good business move or not, but while we've got the music here and it's good, let's put it out. As far as I'm concerned, there's not a great deal of good music out there. I'm confident in the music we're making and signing. It might not be to everyone's tastes, but," he trails off and ST picks up, "The only philosophy for the label is if we both like it then we'll put it out. Sometimes we've both liked stuff and not put it out because we've been a bit scared, but we've now said we won't do that anymore."

The abundance of music they've made (including Marcus' stunning 'Wide Eyes') and signed from the likes of hot talents, Martyn and Beta 2, is going to be put to use on the CD format of the DAT Music project, and will probably be available through digital download, "It's going to be a cheap midrange CD; unmixed because there's no point doing a mixed one," explains Marcus, "There was a post on Dogs On Acid saying that a computer will be able to mix it for you and read a crowd so fuck it, I'm giving up now," he jokes. "You could just sit there with a whistle and a horn and say, 'go on!'" laughs Files.

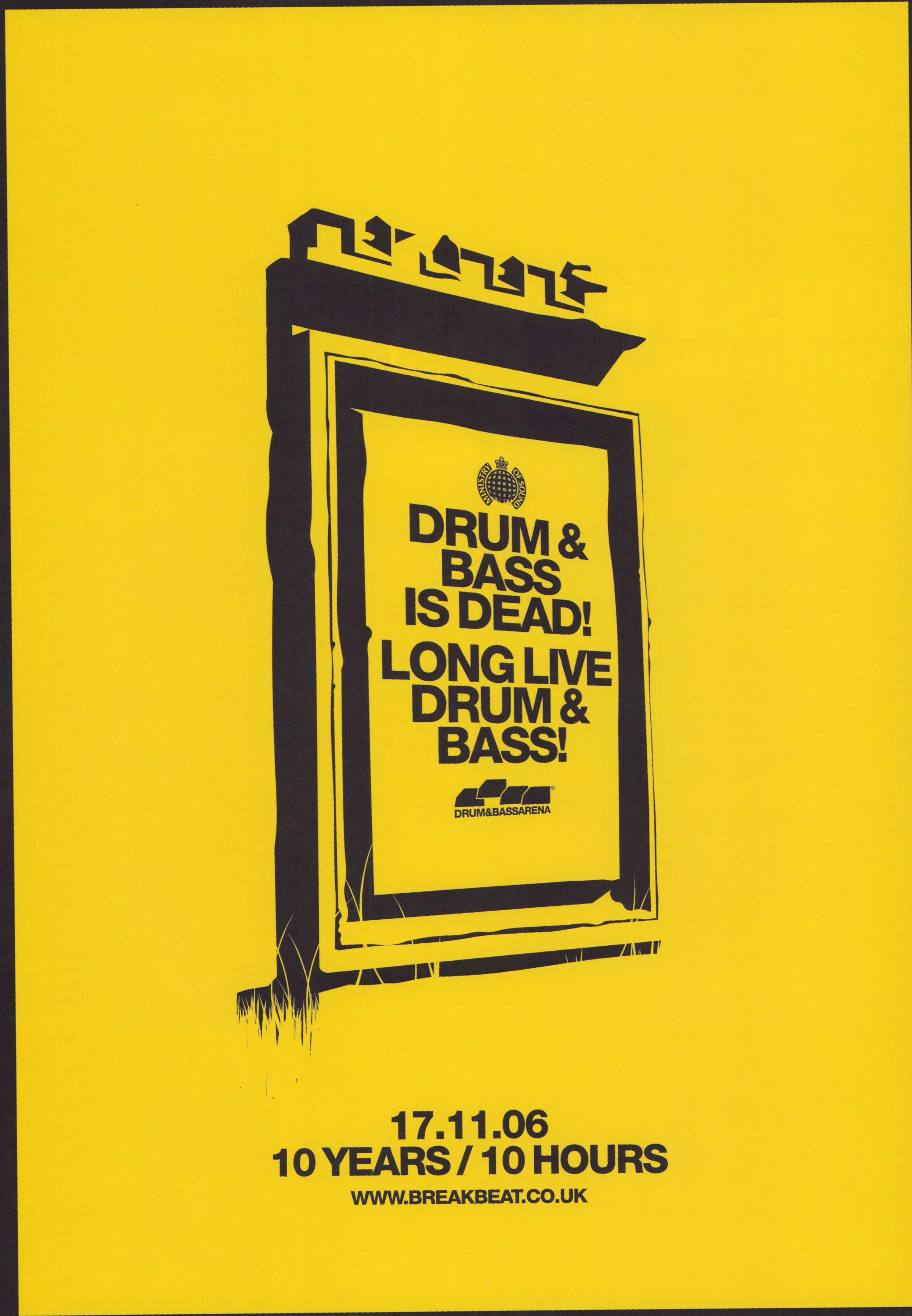
These guys do like a good laugh and a joke, but at the same time they like a good moan, sounding like a comedy pair of grumpy old men, whinging on the pace of life, the emergence of the Internet, and those who spend their entire existence on myspace, forums and AIM. "No one calls anymore," laments Marcus, "everyone just leaves messages. You get home and you've got about 50 people asking you things. Yeah, it's good, but I haven't got time to interact with everybody. I've got my own fucking life. The problem with AIM is people take offence when you don't get back to them. I switch it on and let it receive tunes, and if I like the tune I get back to them. I get people sending me DJ mixes - I'm sorry but there's not the time in the day. It's unfortunate, but there isn't." There's a pause for contemplation, "Nobody fucking rings anymore," Marcus says more as an after thought than anything else. "You sounded like my Nana then," jokes Files, "The conversation has moved on and you're in a world of your own saying, 'It's not like it used to be.'"

After much laughter all round, Files, on a more serious note, adds, "I hope our music stays away from the way life is moving and we do things at our own pace." Marcus continues, "We were looking for a title for the album for ages and we wanted it to say that everything in life is so fast now; fast food, fast pace, fast everything. Music reflects how life is and I like the idea that Drum 'n' Bass reflects a fast paced life, but it's just too throwaway. Everything is too throwaway these days," he argues before going on to adopt a mill town lilt, "Eee fucking hell, I used to go to the chippy and pub when I wer a lad and that was all you wanted in life!" Cue more laughter.

As a trio, MISTICAL have the best part of a 100 years life experience on the table. That's not to make them feel old, but merely to show they've got history, "We're making music with 20 years of going out behind us and all those little influences that you have are going to come out in what you're doing," says Files. Not that you're likely to catch them raving to Drum 'n' Bass. They (MIST) did a lot of their partying at Manchester's world-revered Hacienda nightclub, when a lot of the kids that occupy the dance floor now were still in shorts at primary school. On any given night out you're more likely to see them sinking a few jars and shaking a leg at a Roy Ayers, Pepe Braddock or a Friends & Family gig.

In terms of Drum 'n' Bass music that stands the test of time and looks to the future - whether it's MISTICAL, Marcus' recent solo efforts, Calibre's unbeatable back catalogue or all three of them in some form - this trio are hard to beat. If that's what they're remembered for in years to come, I think these sometime grumpy, but wise men might just have a big smile on their faces.

MISTICAL's 11th Hour LP is out in November on Soul:R. Check www.soulr.com for the latest.


DRUM & BASS IS DEAD!
LONG LIVE DRUM & BASS!
MINISTRY OF SOUND
DRUM&BASSARENA
17.11.06
10 YEARS / 10 HOURS
WWW.BREAKBEAT.CO.UK

words: Jesse Keene

Braintax

Slight Return to the Riviera Hustle

It's been five years since the release of Braintax's debut album 'Biro Funk' and since then he's been hard at work running one of the UK's most successful independent labels; Lowlife records. Now the time has come for this MC, producer and label owner to grace our eardrums and inner conscious with his follow up album, 'Panorama'; with insightful lyrics and crisp production that again sets him apart from the herd. ATM caught up with him to discuss the finer points of lyricism and the link between Lincolnshire and Eminem…

Can you explain how the name Braintax came about?
It's kind of a weird one. The name came about when I was in a duo, which is why it's kind of a weird name for a solo artist. We came up with the name because when we were getting into Hip Hop and started putting records out, we were into conscious Hip Hop, where people were actually saying something that spoke to you on a level that made you think and basically taxed your brain.

With you mentioning conscious Hip Hop, describe to us your lyrical content and what inspires you.
My personal influences range from acts like Chuck D, KRS-One and, even further back than that, with bands like Talking Heads and Bob Dylan, so it's just a thread that has always been in the music that I was into. When you start off making music, you always take something from your influences, and my influences were people that were talking about real subjects and things that mattered rather than just talking about how many cars they owned and how much money they were making.

As far as getting my thoughts down onto paper, it's a stream of consciousness and not contrived. I don't sit down and think, I'll write a song about this or I'll write a song about that; it will be about thoughts that have gone through my head that day. I watch the news every day, I read the papers, I keep track of what's going on in the world, so at any given time I can say to myself, I want to talk about this, and there is always fresh subject matter in my head, but it's just a train of thought when I sit down and write it.

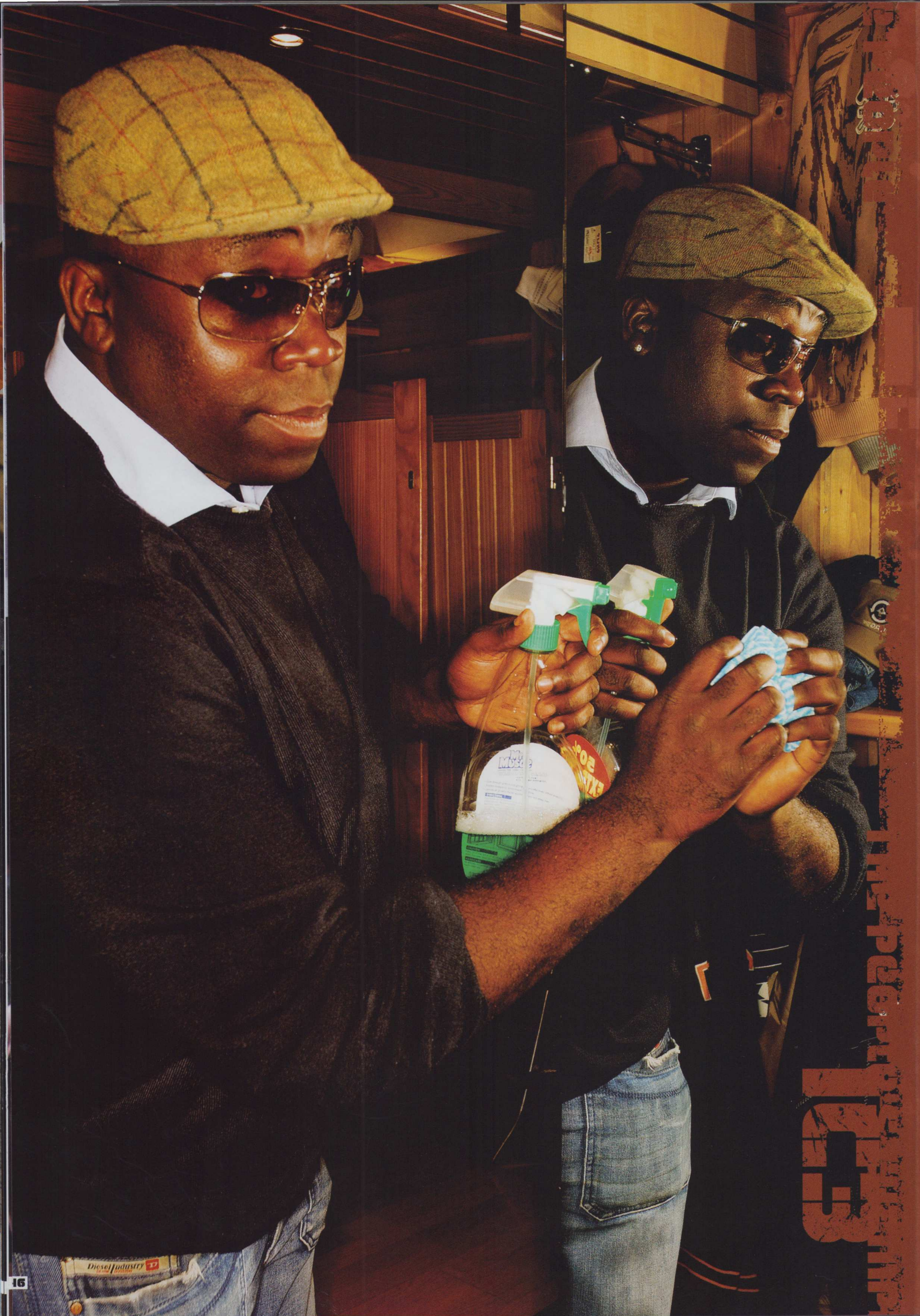
I heard that you were going to step back from the mic for a while. With that said, could you explain the driving force behind the new album, 'Panorama'?
It's something that I've been planning for a while, but I've spent the last four years not really doing a lot of rapping. I've mostly been doing production and concentrating on the business side, because at the end of the day, I gotta pay my bills, so I've been stepping back. I plan to step back more from it next year, because it's not something that I want to carry on doing forever, especially on the live side, because it drains you and takes a lot of your energy. I've got a lot of other things going on in my life now that maybe when I was 24 I didn't have going on. It's just timing and a lifestyle change, which means I have to step back.

With the album, I didn't sit down and say to myself, I need to make another album, but I had been planning on putting an LP out for quite a while. I always felt I had another album in me after I did 'Biro Funk'. I guess it felt like a necessity to get it out there. I've spent the last year putting it together and I had the energy to be creative with it and get it out of my system. There was no kind of plan as to when I was going to put it out. I've not dropped it, because it fits in with what's happening in the world now. Shit has been going on in the world since forever, so I could have dropped it any time and what I was talking about would have been relevant. It just so happens that a lot of the issues I have addressed on there are still current now, even though some of the tracks were made six months to a year ago.

In closing, with running the Lowlife label you must deal with a lot of demos. How do you feel about the standard of the material that you're receiving?
A funny thing about running a record label is that you realise there are different echelons of artists, and the people that send you demos are further down the tree, so to speak. When people are starting out and getting a feel for the music they want to make, they start sending out demos, but when they get more developed as artists, they stop doing that and start thinking about putting out their own records. They also start networking and doing live shows. As a consequence, you start to get things from people you know, rather than demos from unknowns. With that said, when you do receive demos, they tend not to be that good, because most of them are at a very undeveloped stage.

Most of the stuff that we put out has been through contact with friends. Jehst was working with some people, so he brought them to my attention and so on. It's more that kind of process that leads to us putting stuff out on the label. I think it's always been like that and other people who work for record labels will tell you the same thing. You rarely find new artists from getting demo tapes through the door. I'd just like to add there are also a lot of people out there copying Eminem. It's quite surprising how many kids from places like Lincolnshire, Nottingham or anywhere in the UK - even rural places - are imitating his sound. It's quite bizarre to hear how some have even got the American accent down!

Braintax will be on the road with live musicians and guest MCs from October. Get all the information straight from the source at www.lowliferecords.co.uk



words: Jordan V pics: Leon Csernohlavek

IC3
The People's Champion

The charismatic figure of one MC can be found in every leading club in the UK and beyond. The memorable name of one mic man can be spotted on the flyer of any credible promotion. The versatile flow and lyrical content that oozes out of one MC's mouth can be recognised worldwide. And only one artist could arrive 3 hours late for his photo shoot. Ladies and Gentleman, welcome to the IC3 Show…

Having made me, and my, by now well pissed off, photographer, wait two hours and 45 minutes for him, it soon dawned on me that it was MC IC3 for whom the term 'Black People time' was made. However, knowing Roger (real name) like I do, I'm the bigger fool, as I should've known better than to arrive on time.

Fast forward three weeks to the actual interview, at almost the identical location in West London's plush surroundings of the Kings Road, and I find myself again waiting for the people's champ. "Yeah Jordan, I'm just in a taxi on the erm, chaaah, on that corner at the lights", he exclaims anxiously down the phone to me. "Can you see me? I'm just coming round the corner now." No, of course I can't see him, cos he's properly just pulling out of the entrance to his apartment car park. But, true to his word, I soon see a bold, but solid figure exiting a black cab, before paying and crossing the road to greet me.

IC3 isn't an artist who's gathered the riches of his hard work and moved from the hasher streets of London's more deprived regions, to the beige buildings and finely trimmed bushes found in their masses in West London. He's a West Londoner through and through; just ask Mr Abramovic.

"Some people may think I'm a Chelsea fan, just cos they're rich now and winning trophies, but people that really know me, will know I've been wearing my Chelsea shirts from day one," the deluded football fan, exclaims. "I've lived in and around Chelsea since I was a boy, this is my manor, I love it round here."

Like most musicians, IC3 didn't fall into music by mistake. A variety of music was heard in his home as a young boy, proving to be the breeding ground for his diverse taste. "I was always around music. I started off with Hip Hop and Rap, I was really into that. Then some of my friends were into Jungle. And when I first started to hear it, I was like 'Woah, what is this?" he recalls. It was the element of Hip Hop and House in the Jungle music that really drew me in." He even confesses to listening to the odd '80s pop group, back in the day. "I even used to listen to a bit of Duran Duran." What?!

"I came through, like most people, on the radio. I liked music and was always spitting, messing around, and followed my mates to a radio station one day and they were just like 'go on, jump on'. So I had a go. After, I was like 'raaar, that was a rush, good feeling' and it gave me a hunger for more."

Anyone who knows an MC, will be able to empathise with the fact that nine out of ten are big talkers and constantly wanting to have their voice heard; it's part of being an MC. However, IC3 reveals he wasn't one of those kids who wouldn't shut the hell up when he was younger. "I wasn't really a big talker when I was younger at school; more of a joker. I had a friend who I used to roll with and he was the loud one. When we used to play football, I never really played the captain type role; wasn't really me. I was definitely a lot quieter, not shy, but quiet. I used to do readings at school and that, so I had confidence, just not loud." This, in turn, surprised a few friends from back in the day. "Nuff man that knew me from back in the day are shocked to see I'm an MC now," he continues.

Some MCs have the God given talent, to pick up a mic and leave a venue in pieces, with strong vocals, stage presence, catchy lyrics. Those MCs are for you to identify in your own time. Then there are those who get to the top, with sheer determination, enthusiasm, talent and hard work. IC3 admits to being the latter.

"I don't know about being a naturally talented MC, but I would say an important part of being an MC is interaction with your audience. I'm definitely a natural at that. I'm good with people, but the vocal side of MCing was definitely something I had to work on. Writing lyrics didn't come easy to me and remembering them was hard too."

But don't think for one moment that IC3 just gets bookings off the fact that he's a joker and a likeable character. He's able to work with a variety of DJs in a variety of party settings and at anytime of the night. "I'm like the Makelele (Chelsea FC midfielder) of the MC world. I'm the versatile one who looks after everything and can take things in a different direction."

IC3 has a look of confusion mixed with defiance when asked if he still feels as passionately towards the music now as he did when he was trying to make a name for himself. "You know what, someone asked me this the other day and it might be a surprise, but I'm even more passionate about this music now, than when I first broke through. I tell everyone that. The buzz I get from playing at Slamin', Homelands, One Nation, isn't the same as back then - it's better! Then, I was just like 'yeah I'm loving it', I was a raver. It was more of a hobby. But now it's my life; I live this. And that's what spurs me on to give my all to the ravers, cos I know what it's like. I love seeing them have a good time."

IC3 is the only MC I know who ravers actually feel comfortable calling him by his real name, which is a mark of the admiration and respect punters have for him. He's one of them. "I think the ravers really take to me because they can see that I'm working hard to try and get them going and they appreciate that I'm taking time out for them. The passion comes from them as well, I feel as if I owe it to them."

But come on, surely there's only so many times you can answer the same questions, put on the same fake smile and have a pilled up raver leaning on you, with his face half and inch from yours telling you how much he loves you and how good your set was at Jungle Fever in '95? "I actually like talking to the ravers and hanging out with them. It's enjoyable for me; why shouldn't I? Even if I'm in a rush, I'll try and take some time out to answer questions and have a laugh."

So, what's important for an up and coming MC to bear in mind? "Versatility and originality are important. Everyone has their style; my man does this, he does that, we're all different. But it's really important to find your style and how you rock the crowd, cos that ultimately will be the basis of you as an MC."

Before I get round to asking him which MCs have been impressing him and thus who we should be looking out for, the ringtone of one those annoying, but catchy Funky House tracks goes off – not for the first time. "There are a few man coming through. When I'm out and about, I see similar faces getting better. Sorry bout that. Yeah, I heard a lot of talk about an MC Flexemous; people been telling me good things about him, so watch out for that yute. Also MC Flight, MC Rhymes, MC DVS, MC K.I.D, Master X and Ton Piper."

With a number of producers and DJs coming through, it's noticeable the lack of fresh MCs who have made a similar impact. Is this down to promoters being lazy and sticking with the same MCs, who have been tried and tested, or is there a genuine distinct lack of MC talent?

"I think there's a lack of talent. But what I mean is, I think there aren't enough MCs coming through with their own, unique style. Also, the standard has been pushed a lot higher over the last five years. But, at the end of the day, if you're good enough, you'll break through; it's all about persistence. The new school just have to work that bit harder. A lot of people ask me for advice, but I don't have the answer. Just have to have that little something different about you, work hard and who knows?"

Is the fast chat style, the best way to get a party going or are the days of rolling your tongue for 55 mins done? "You have to have more to your game nowadays. You can't just roll your tongue for a whole set and expect to kill it. You need to come with some lyrics and good ones, cos that's how you'll build your fanbase and get a following. People associate MCs with certain good lyrics."

IC3 wants to clear up the notion that if you're an MC, it's a simple and natural transition to the studio.

"There's a difference between a studio vocalist and a club MC. They're two different skills and some are better at one over the other. Being in the studio is all good and you get time to perfect what you're gonna say and how it sounds. In a club sometimes you have to hold a crowd for two or three hours. You may be hot, tired or whatever, but have to maintain the vibe and level of quality, cos ravers don't wanna hear about how tired you are. The DJ plays a part as well, cos he may tear it out, just when you wanna hold it down and roll. You have to be able to match the DJ and keep the crowd jumping."

That doesn't mean IC3 can't and isn't going to make the move into the lab. "People have started giving me tunes again, so I'm getting back into the studio soon. The studio was something I always wanted to do, but something I knew I wasn't ready for and I didn't wanna rush and put out something rubbish", he explains.

The IC3 and Mampi Swift partnership has become more popular and liked than Posh and Becks or fish & chips; more so for the banter and constant bickering they generate. "I've known him (Swift) for years before he was a top DJ. We used to work together at Unique Records, Carnaby Street. Noodles, whose shop it was, used to always say 'yeah these man are gonna come thru.' We both wanted to get on Kool FM. Swift got on there about '93, but I didn't get on Kool till about '97, '98."

He also identifies the first MC, who played a part in him coming through. "Navigator was always telling people about me and Swift, bigging us up. Actually it was in ATM that he first mentioned me."

IC3's working relationship with Swift isn't an exclusive one, but it just wouldn't be the same with one and not the other. "The link up between us was pretty natural. We're good friends anyway and I aint a terrible MC, so we just forged a working relationship and I think promoters and agents saw that, so we became almost like a package. It feels really good to play with Swift, cos we know each other so well, so when I play with other DJs I have to slightly adjust. I still love it though, cos it's healthy, but I prefer to work with him. It's not an exclusive thing though."

There are very few MCs more booked than IC3, but, whilst running around doing several gigs, the question of quality in a MC's work comes into question. "Before, I couldn't handle it. It was hard. But now I've got used to it and I have to give the same high level quality performance; it's expected, it's my job. If MCs can't maintain a high standard of work, they shouldn't be accepting several gigs in a night. It's wrong. Fitness is a big part as well, cos if you think about it, you're travelling up and down the country, running around in hot clubs - it's very physical, especially with someone like me, I'm very active on stage, but I'm also very fit."

ATM has crowned him the 'People's Champion' but IC3 expresses his disappointment at not winning the real award. "It would be nice to win an award. Maybe some people don't quite hold me as a top A list MC as they would others, but after whoever wins the award for Best MC, it affects me. I'd be lying if I said it didn't, cos I care, but then I just go on stage and get on with it. As long as at the end of the night a thousand people have a good time and say that I had a good set, I'm happy."

So, aside from travelling the world, leaving all clubs entertained and in bits, IC3 is pursuing other avenues in the world of media. It's not a secret that IC3 likes to play characters and impersonate others and has been working with a few people to carve out an acting career. "This DVD thing I'm working on has been there for a little while. It started way back when I did an interview for 'Code Of The Streets' and I'm big fan of things like light-hearted interviews and jokes on camera. I love stuff like Jackass and Punked; I love all that. I'll even do some of that crazy stuff."

"One time I dressed up, put on a pair of dark shades and went through a shop asking people (in an Eastern European accent) for Sarah Conner. They looked at me like, what?. I said 'I'm looking for Sarah Conner'. They looked at me like I'm mad and I'm asking different people in the shop really loudly for Sarah Conner. Then I've got the whole shop looking at me with confusion and disgust. So after I did that they (C.O.T.S) were like, 'yeah we want more stuff like that'."

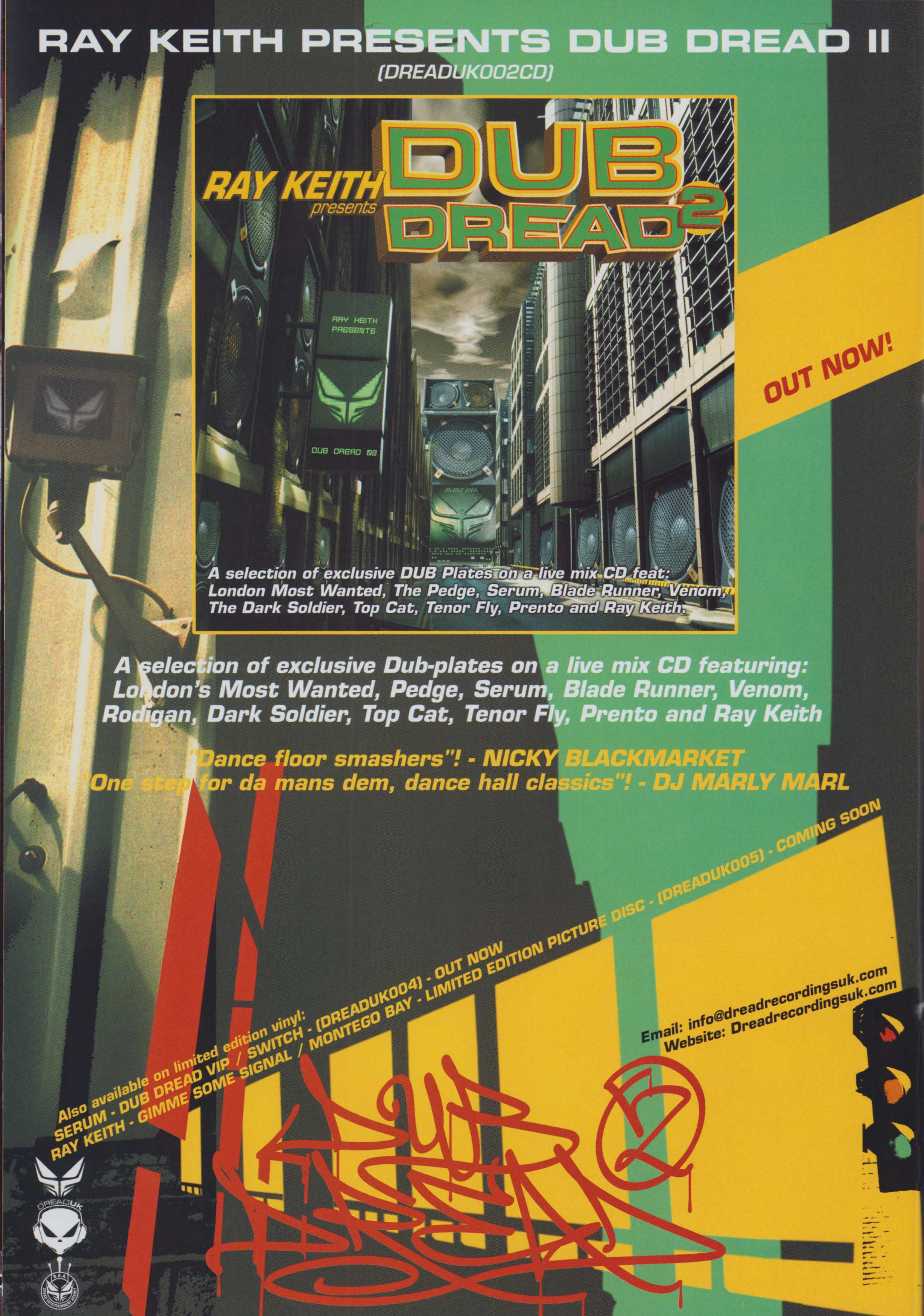
Other examples of his humorous personality are revealed: "Me and Swift play football together and we had a game in which we were drawing. If we'd have lost it, it would've meant that we would have dropped to second in the league. Their winger has the ball attacking our goal. As he's coming to me, all I heard was Swift shout, 'ROGER, TAKE HIM OUT!' So I came in with some nasty, high tackle and proper took him out. He got up screwing 'what the fuck you doing' (imitating the player crying and shouting abuse). Next thing I know, about five guys are trying to rush me. We had all of that on camera so from there, we thought, 'yeah we're onto something here. Clayton (owner of C.O.T.S) was like 'yeah, you need to have your own show on there'. So from there we did a few more things on camera. I'm going to be taking care of the MC section of that; doing those interviews. This isn't something that has just popped into IC's head."

"Presenting's something I really wanna get into, but comedy presenting. I like being a character and anyone who knows me, knows that I can't be too serious for a long while. Then I met up with Filthy Dirty Rich (Pyroradio) and we discussed doing a few things and did some filming. I think we're gonna call it 'The IC3 Show'. It's all there; we just need to go through it. We're hoping that kicks off within the next couple of months."

All time favourite lyric:
"I'm gonna keep it Jungle....
First me get warm, then me get hot, when me get hot me get boiling hot..."

Expect to catch 'The IC3 Show' early 2007

© MASTERFOODS 2006
PLEASE CLEAN ROOM
SNICKERS
GET ON WITH IT


RAY KEITH PRESENTS DUB DREAD II
(DREADUK002CD)

RAY KEITH presents DUB DREAD 2
RAY KEITH PRESENTS
DUB DREAD 02
A selection of exclusive DUB Plates on a live mix CD feat: London Most Wanted, The Pedge, Serum, Blade Runner, Venom, The Dark Soldier, Top Cat, Tenor Fly, Prento and Ray Keith.
OUT NOW!
DUB DREAD 2
DREADUK

A selection of exclusive Dub-plates on a live mix CD featuring:
London's Most Wanted, Pedge, Serum, Blade Runner, Venom, Rodigan, Dark Soldier, Top Cat, Tenor Fly, Prento and Ray Keith

"Dance floor smashers"! - NICKY BLACKMARKET
"One step for da mans dem, dance hall classics"! - DJ MARLY MARL

Also available on limited edition vinyl:
SERUM - DUB DREAD VIP / SWITCH - (DREADUK004) - OUT NOW
RAY KEITH - GIMME SOME SIGNAL / MONTEGO BAY - LIMITED EDITION PICTURE DISC - (DREADUK005) - COMING SOON

Email: info@dreadrecordingsuk.com
Website: Dreadrecordingsuk.com

words: James Rompani

HOLDTIGHT
old and new

HoldTight have been making moves in the Drum 'n' Bass world for a few years now and have gained notable recognition along the way. Consisting of four talented characters, each individual involved with HoldTight brings a unique vibe that is clearly expressed through the music they make. Having had two of their tunes selected for Andy C's Night life series and with support for tunes from the likes of Bryan G, Marcus Intalex, J-Majik, D-Kay, Calibre and many more key players, HoldTight are becoming a household name amongst the Drum 'n' Bass community, and with their first full album on the way, Ben (Killa B), Nick (Lomax), Danny and Jim are set to expand and elevate on what they have already achieved. We put a few questions to them to see what's going on.

How did you come together to form HoldTight?
James: Nick and Danny had hooked up already at college and were learning the basics of production. I met Danny at Salford Uni. and we just gelled. We started working together with Nick, working on bits down South. We were at it for a few months until we made 'Dirty Habits' and '9 2 5' in the space of about three weeks; it kinda took off from there. It works because we're all on the same vibe

Ben: I was the last one to join. Nick started making tunes at University and I'd been in the industry for a while. I was working at a label called Federation at the time and Rascal from Flex FM passed me a tune that happened to be Nick's tune, so I called him in and we tried to re-record it in the studio. Over the next two years he kept sending me tunes and in that time he hooked up with Danny who knew James and they started making tunes together.

How many releases have you had as HoldTight?
Ben: We've had about 30 tunes out now.

ATM: How would you define your style?
Ben: Not that we're specifically Liquid but we're probably known for making Soulful dance floor stuff. We make stuff that's musical, but that's also full of energy.

James: Sci-Fi R'n'B; we like to keep it fresh, like to mix it up and do different styles, but the running theme is 'deep'

Nick: Fast, Funky, deep!

Danny: Open

Tell us about the album?
James: Well, we've never really released our tracks in the order they were made; we had a few new ones and some others that were a bit older, but sounded fresh. We wanted to offer good value and also a total picture of what HoldTight were about, so we put the old ones on too.

Ben: It is a bit different; it's one half compilation album and half an artist album. The first half is almost like a 'Best Of', featuring things we like and things that have gone down well on the dance floor; things like 'Crack Den' are on it, which never got released. CD Two has a lot of new reworked versions of unreleased tunes that never made the light of day. It's a 26-track album, so fairly substantial.

What do you think of the current D'n'B scene?
Ben: That's a big question; things have changed an awful lot. There are different levels; the music is as strong as ever. I remember my favourite time was when Wormhole was about and when Bad Company were coming through. The music is as strong as ever, but the scene has changed, it used to be a small community, but now it's spread out and that's taken out a lot of the interpersonal aspects.

Danny: I think it requires a tempo change and an injection of some new ideas.

James: I'm liking it, apart from the fact that there are not enough nights dedicated to the deeper side of the music. Producers are really starting to push the envelope though, no longer afraid to try different things.

Nick: I think my main negative aspect I have is that it's very easy to release tunes at the moment, as there are so many small labels around. This means there are loads of average tracks out there and some of the real good quality material isn't getting a look in.

Where's the party at?
Ben: For me, I like the End. I don't go out half as much as I used to, but the End is good; you're guaranteed good tunes and it's a good place to catch up with mates.

OK, and finally, one item for Room 101:
James: Smart cars

Nick: Taxi drivers

With appearances from the likes of Skitz, Rodney P, Skeme, Atlantic Connection (Basic Operations), Natural MC, EBK, and a whole host of vocalists, make sure you check this latest offering.

For more information about the album and other related HoldTight matters, have a little look at www.industryrecordings.net

LEADERS OF THE NEW SKOOL

Compiled by Jordan V

In this special issue of Leaders Of The New Skool, we've searched the globe for some of the hottest, rawest and diverse vocal and MC talent. From North Philly to Bath, we found some of the best mic contollers to look out for. The mic is now yours...

MC MESSINIAN

Based? North Philly, but born and raised in Los Angeles.

How did you get into the lyrical side of music? I always had an obsession with words: I read the dictionary when I take a shit. I was always listening to my Rock star mom playing her guitar and smoking trees with her buddies in the next room, and sometimes I'd stay up with them all night, singing and jamming out.

How long have you been MCing? I've been writing raps to Hip Hop since I was 11 and I started rapping to Drum 'n' Bass in '99. I worked the door at this club called Space in Philadelphia. My job was to freestyle to people in line and just have a wild personality. One night I went up with the promoters of the club to NYC to see Common, Jeru and the Roots perform at the Wetlands. I was getting in a lot of battles and going to a lot of open mic nights at the time so when they started inviting rappers on stage to spit with the band I was up there with a quickness. The audience went off and were clapping like "Who the fuck is this kid?" My homies J-Rad and Johnny said, "You should be rapping at Space, fuck working the door." That's how I linked up with Henry from Substitution and started rapping to D'n'B.

Most popular or favourite lyric? "There's just no conveying this suffering and pain, kids praying they'll escape this hell by rapping or DJing, and people keep on saying the government's to blame, but look at the way we treat each other keeping the cycle same." That's from a song I wrote called 'Champion'.

What inspires or influences you? Whiskey, Xanex and weed. My life is without a doubt a roller coaster. I went from homelessness and food stamps to flying in First Class to Vegas to perform at the Hard Rock Casino, so imagine all the crazy shit that fits in between there. That is my life.

Who is your favourite MC and why? That shit is a no brainer. I give huge respect to Chuck D. I remember being a kid and hearing the song "Public Enemy Number One" for the first time and I was like, "Holy shit! Fuck being a fireman. That's what I want to be when I grow up!" That was the exact moment I knew I was going to do this shit. PE, N.W.A. and Rakim pretty much sculpted my dream to become a famous rapper.

What lyric would you most like to have written? "All which isn't singing is mere talking and all talking's talking to oneself (whether that oneself be sought or seeking master or disciple sheep or wolf) gush to it as deity or devil - toss in sobs and reasons threats and smiles name it cruel fair or blessed evil - it is you (nei) nobody else drive dumb mankind dizzy with haranguing - you are deafened every mother's son..."

Describe your style in three words...
Un...Fuckin'...Believable...

What makes the perfect MC? Girls in bikinis, gold grills and a desert eagle...and swagger. Swagger is the most important element in Hip Hop, hands down.

What is the best event you've MCed at so far? I'd say Sutpen's Jungle at The Electric Factory in Philly (for nostalgia's sake), The Bassrush parties in LA, the Homegrown Night in Capetown, South Africa or the POTD nights in the main room at Buzz in DC, the last time I played in Porto, Portugal, and I had a great time the last tour I did in Australia.

What event would you most like to play at and why? I would like to play a gala event at the White House so I could sneak off and take a big, steamy shit on President Bush's desk. I seriously wish I could punch Dick Cheney in his fat face. That's what I want for my birthday.

What's next for you? Hopefully MTV, the radio and some number 1 singles. I'm touring constantly with Dieselboy, AK1200 and Dara as Planet Of The Drums. I'm working on radio singles with Disco D right now. Hit up www.messinian.com to cop it and hit me up on myspace.com/messinian to hear the brand new heat I've been working on. And major respects to you at ATM Magazine. I really appreciate this opportunity. I've been into your magazine since I saw it at the first Winter Music Conference that I played at in Miami. You guys are doing it for real. Much love.

HANNAH COLLINS

Based? Bath and Bristol.

How did you get into the lyrical side of music? For as long as I can remember, I've been into creative writing. I got into the professional side of it when I was about 15. I used to go out, get totally mashed and make people listen to me sing (poor things). Anyway, word eventually spread and I was lucky enough to come to work with many wonderful artists.

How long have you been MCing? Nearly nine years. Damn, that's quite a long time!

Most popular or favourite lyric? I don't wanna take anything away from anyone because lyrics are a special thing and pretty much every single one means so much to whoever wrote it. Saying that, Jill Scott has some beautiful lyrics..."You school me, give me some things to think about. Invite me, you ignite me, co-write me, you love me, you incite me to chorus..." Yeah, yeah...girly I know! I feel so much emotion when I listen to it. Like I said, that's only one of a million amazing lyrics though. It would take me years to work out my favourite.

What inspires or influences you? Life and all its mysteries inspire and influence me, enjoying every moment of the good days, trying to make it through the really bad ones. Watching everyone around me doing the same in their own way; all the questions circling around my head 24/7. How could I not be influenced by them and their crazy persistence, however much I wish I wasn't sometimes!

Who is your favourite MC and why? Dynamite. With his smooth style and uniquely clever flow, the man has got serious talent! I also love Bassman, now this brother's not afraid to say what he wants. Ok, so he may be a little controversial to some, but if he's rockin' the mic at a party, you're guaranteed a screw-face all night and if you listen hard, a few giggles too. That's gotta be good, right?

What lyric would you most like to have written? I'm trying to think of a lyric that says exactly something I would want to say, exactly how I would want to say it. I know there are loads but I just can't think of one on the spot.

Describe your style in three words... Hannah, Hannah, Hannah!

What makes the perfect MC? Don't ask me. Different strokes for different folks, right? I've just named two with completely different styles and they're both great; each one brings something different. I guess someone who is sensitive to the music and doesn't go on and on in the same monotonous tone, and someone with character and something to say.

What is the best event you've MCed at so far? I sang at a Converse party in Islington with a band called The Heavy a couple of months ago. The vibes were hot and the crowd were up for it. It was an all round wicked event.

What event would you most like to play at and why? I want to play Glastonbury on the main stage! Why? Because I've visualised it ever since I was about a foot tall. I wish I could've done it 10 years ago though as Glastonbury isn't quite the same these days, but I still want to do it. I need to tick it off my list!

What's next for you? I'm working on a couple of different things right now. You kind of have to as a 'vocalist' unless you find someone who has the time and commitment to partake in a project which is about what you want to do rather than what you can do for someone else. I've been writing my own material for the last few years and my aim is to focus on that. I love coming in on other people's tracks and being part of stuff that I wouldn't have been part of otherwise. It definitely helps you to grow and widen your experience. But I want to work on music that reflects who I am in all its aspects. That's really important to me.

DRS

Based? Manchester, UK.

How did you get into the lyrical side of music? I got into MCing through break dancing and electro. It was the 'Christmas Rap' in 'Beat Street' I think. Well, that was the first rap I learnt anyway. It was either that or seeing Doug E Fresh & Slick Rick do 'The Show' on Top Of The Pops.

How long have you been MCing? I have been writing for around 20 years and performing for 15 of those.

Most popular or favourite lyric? "Life's a funny game often played by most, but I cherish every day, find it hard to let go. People fallin' like flies, no one bats an eyelid, these days when another yoot dies. So many ends that ain't tied, get inspiration from my children cos they haven't realised yet that the world's snide. Forever searchin' for the answer, millions spent findin' Saddam Hussein but you still can't find a cure for cancer. That's why my auntie's still in chemo, people still dream though, we can change these times, get on your feet people. Get the ball rollin', our heart's the only thing these vultures ain't stolen. Leave your politics swollen. Stoking up the fire, hunger pain mixed with desire plus backbone, northern live wire, if they're not already up there then get them hands higher, never retire, northwest Broke 'n' English on fire!"

What inspires or influences you? My life, my family, my friends and music.

Who is your favourite MC and why? I don't have a favourite as such, just anyone who is good, who listens to the music and respects what's gone before them.

What lyric would you most like to have written? Erm...Bryan Adams' "anything I do, I do it for you" for the royalties...jokes. Something like Bob Marley's "turn the lights down low" or anything that makes the listener feel warm inside when they hear it.

Describe your style in three words... I assist music...

What makes the perfect MC? Someone who listens to the music and lets it speak for itself every so often.

What is the best event you've MCed at so far? Drum 'n' Bass Sessions at the Liquid Rooms in Tokyo, and a Playboy Magazine party on Miami beach come to mind.

What event would you most like to play at and why? I have played at every event and club I ever wanted to so it would have to be something stupidly big like the MTV Awards or the Grammys, just so I could tell loads of famous people what cunts they are...hahaha!

What's next for you? The debut album from my Hip Hop crew Broke 'n' English is out in January on our own label Estate Recordings. The first single 'Trying' is out next month featuring a Calibre remix for all the Drum 'n' Bass heads. And there's part two of our mixtape 'Terms And Conditions'. Then there's the MISTICAL album, which I have a few things on, plus a couple of things that I have done with Calibre that will probably be surfacing soon.

DREAD MC

Based? Gloucester, UK.

How did you get into the lyrical side of music? Posing in the mirror Ragga chatting, imitating my dad.

How long have you been MCing? Since I was 14, but properly the last five years.

Most popular or favourite lyric? "Buffalo soldier, dreadlocks Rasta, Dread MC danger, Dread MC murder!"

What inspires or influences you? Everyday life, seeing people around me progressing positively inspires me.

Who is your favourite MC and why? I admire Dynamite, Singing Fats and Skibadee. I admire them for the unique qualities that each of them have.

What lyric would you most like to have written? Have to get back to you on that. That's like a trick question.

Describe your style in three words... Versatile, dynamic, flow...

What makes the perfect MC? One who knows how to interact with a crowd and someone who can compliment the music whether live, on radio or on vinyl. Also someone that has a little time to respect the ravers.

What is the best event you've MCed at so far? At the Winter Music Conference on Miami Beach, Valve Live for 1xtra at the Corn Exchange in Cardiff, Sun City/Funkin' Marvellous at Cardiff Ice Rink and Bassix at Club Rigga (formerly JoJo's) in Stroud. I couldn't name just one.

What event would you most like to play at and why? Homelands. I've been twice now and it's one of the best Drum 'n' Bass events I've experienced. It would have been big to MC there.

What's next for you? Projects with Clipz, Benny Page, Donovan Smith and Callide. Rehearsing with Latent Notion, a 7 piece live D&B band soon to tour the UK and Europe. Radio guest slots on the Movement show with DJ Mosus on MOS Radio. There are some festival bookings in negotiation. And release at the end of year is my next DVD with my music partners MNP and Criz E of GL Street Legends which also features Bryan Gee and Tony Vegas to name but a few. Check www.street-rage.com for a movie to be released next year that features a track I recorded. For more info check www.myspace/dreadmc

YOUNGMAN MC

Based? London, but born in Derby.

How did you get into the lyrical side of music? Being the son of Simon 'Bassline' Smith, I was DJing from an early age and soon began playing out. At the same time I began to pursue the lyrical side of music. After a few breaks I decided to cut down on DJing and focus on MCing.

How long have you been MCing? Since I was a kid. I would listen to Bukem and Conrad mixtapes and MC along. The first time I MCed at a dance was for Drumsound at a Technique Recordings night in Derby. I've slowly built up my profile, been on a couple of tours and recently been taken on by Urban Agency.

Most popular or favourite lyric? "Danger! Danger! We 'bout to drop it down!" In terms of singing it would be 'You Stole My Heart' by Drumsound & Simon 'Bassline' Smith, released on DJ Hype's 'Dub Plate Killaz Part II'.

What inspires or influences you? I'm influenced by a lot of different genres of music. For me inspiration comes from life, other artists and a hot beat that I NEED to jump on!

Who is your favourite MC and why? I like Skibadee because of his crowd hyping lyrics and fast flow. I'm feeling MC Biggie for his stage presence and slow flow. Then there's Fats who I dig for his singing flows. Finally, I rate GQ for the way he can blend in with the music and ride with it. I try to encapsulate all four flavas.

What lyric would you most like to have written? D'n'B-wise, Skibadee's "deeper, darker, deal with da matter" is BIG! Hip Hop-wise, Ludacris' "some say that sex is overrated but they just ain't doin' it right"!

Describe your style in three words... Rhythmical, energetic, soulful...

What makes the perfect MC? Strong flow, articulation, lyrical content, crowd control, and letting the music breathe.

What is the best event you've MCed at so far? I Love Jungle in Paris. The venue was rammed up with about 2000 people. As we walked on stage the crowd erupted. I MCed alongside MC Biggie all night for Roni Size, Simon 'Bassline' Smith, Drumsound and A.I. Big night!

What event would you most like to play at and why? I've heard good things about Innovation In The Sun. A lot of my boys have played there and say it's a crazy week! At home I'd say One Nation or one of the big raves.

What's next for you? I want to get out there and perform at as many spots as I can. Now that I've got a couple of releases out, I want to collaborate with other producers and get more material out. I'm also working on my debut album which will feature Skibadee, Tony Bigz, Natural Born Hustlaz and Crissy Criss to name a few.

MC MANTMAST

Based? Oxford, UK.

How did you get into the lyrical side of music? I don't condone it, but a certain degree of long-arming was required to break into the game. Showing up at nights in my area and jumping on mics eventually led to a couple of residencies. Now I'd say a more orthodox route would've been to go around handing out demos, but in the early days I was never happy with what I had on CD. By the time I'd come up with a half-decent recording I'd already managed to get hooked up with Oxford's HQ crew, DJ Fu's student-aimed club night Hit & Run and Brillo's flagship event Source thanks to MC Manikular.

How long have you been MCing? I've been writing lyrics for near enough a decade, but it's only been in the last year or so that the ball's really started to roll in terms of bookings and exposure.

Most popular or favourite lyric? Non D'n'B wise, the chorus of 'Rhymes Like Dimes' on MF Doom's debut album 'Operation Doomsday' hurts me every time. I don't think I have a favourite D'n'B one though.

What inspires or influences you? As a youngster I immersed myself in Hip Hop, especially the likes of Gangstarr, A Tribe Called Quest, Group Home and Tha Alkaholiks. I guess it was these influences that played a big part in how I sound today. Lyric-wise, I draw inspiration from everyday things, whether it's stuff happening on the other side of the world or in my life. I always try to remain relevant and true to the art form.

Who is your favourite MC and why? There are a lot of talented ones out there for sure. In terms of versatility it's either Dynamite or SP, but lyrically it's gotta be my man Burley. His flow has to be heard to be believed; that and the fact he's a top bloke!

What lyric would you most like to have written? None, I'm happy with my own thank you.

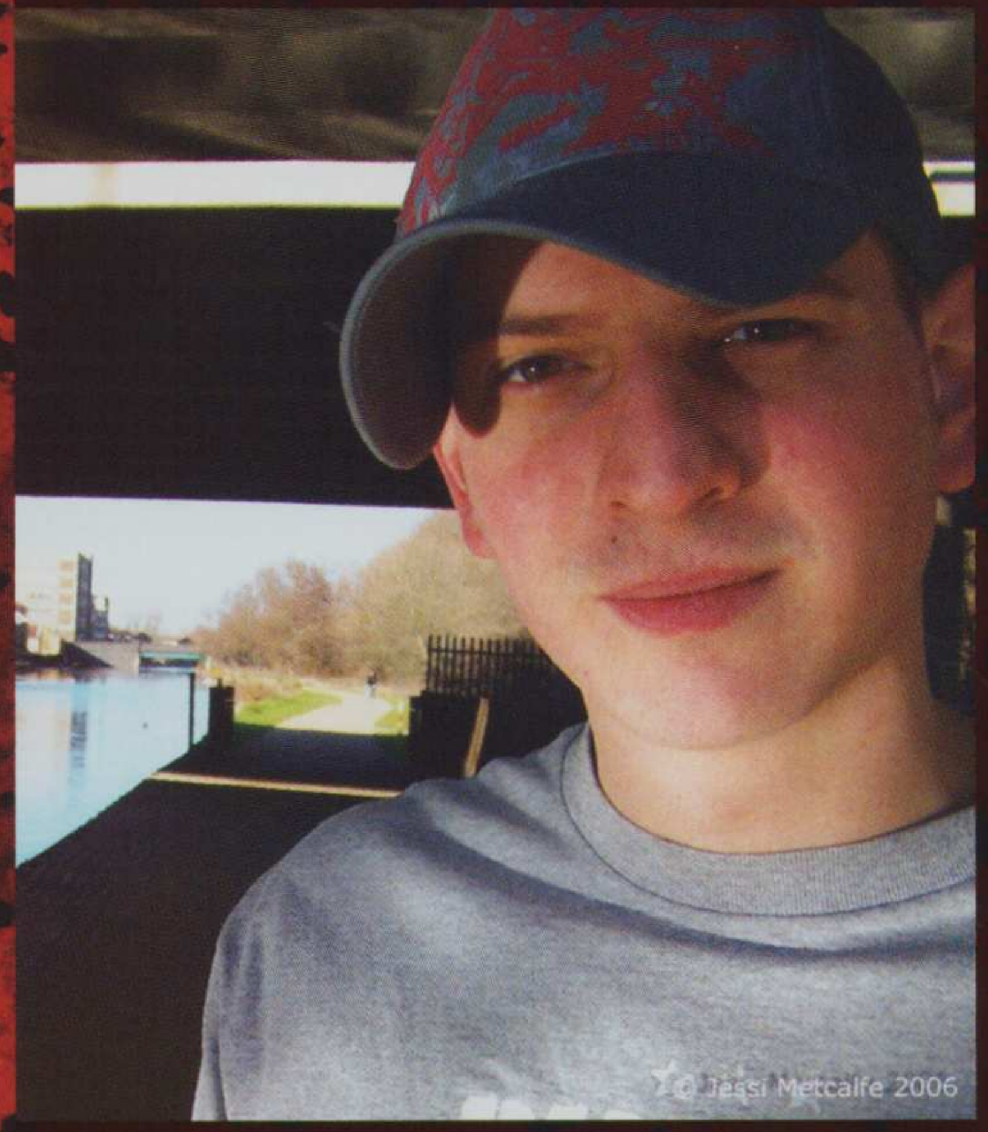
Describe your style in three words… Uplifting, entertaining, innovative…

What makes the perfect MC? Good stage presence, clear delivery and intelligent lyrics are all essential attributes for a perfect MC. The ability to know when to lock it right down over vocals and breakdowns is also a good look. In my humble opinion the music should always come first and the vocalist second. I think that's a common denominator amongst quality MCs.

What is the best event you've MCed at so far? Without a doubt DJ Fu's aforementioned bash Hit & Run with Temper D on 5 decks back in May was off the scale, but the all time best was a night called 50/50 at The Gaelic Club in Surrey Hills, Sydney.

What event would you most like to play at and why? Traffic would be nice. If you were fortunate enough to attend the carnival roadblock after party you'll know why; pure quality vibes up in there.

What's next for you? Who knows what the future holds? I'm just gonna keep on striving and building. A link up with my rhyme partner Burley MC on the forthcoming Nu:Motion.02 album is on the cards before the end of the year and a little Hip Hop project with production affiliate JarHead is also under construction. Other than that, world domination baby!



© Jessi Metcalfe 2006

MC K EYE

Based? Orpington, Kent, UK.

How did you get into the lyrical side of music? It wasn't my initial intention. I was really into all types of music. I bought vinyl, I would write lyrics, bits and pieces of unfinished rhymes, bits of poetry, etc. Next thing I know I was called an MC at school. I did the rounds of the house parties and town halls and upgraded to clubs when I could get in them.

How long have you been MCing? In my bedroom over tapes, the radio and in playgrounds and parks since '97, but to be honest it's only the last two or three years or so that it has picked up.

Most popular or favourite lyric? "Everybody dreams, but nothing changes. Things will be the same, they'll stay the same for ages. That's why we've got to refresh, make a change. But in order to make that change, you've got to be brave."

What inspires or influences you? Anything that's creative, DJs, bands, cultures & things I haven't seen before.

Who is your favourite MC and why? Rage. I can't put my finger on it but he's been a talented guy from day dot. He's consistent, versatile and effective. Others include Eksman, the guys got serious lyrical content, so has 2Shy, Stamina, Dynamite, GQ and Fats; his voice is so unique!

What lyric would you most like to have written? God knows. One from a favourite song, but if I had written it, then it wouldn't be my favourite. Make sense?

Describe your style in three words… Tongue in cheek…

What makes the perfect MC? One that needs no sleep.

What is the best event you've MCed at so far? There have been a few wicked moments so it's hard to choose. Hi:Fi Festival this year was cool, Renegade Hardware B2B Special at Ministry Of Sound was sick, Essence Of Chi as it's always a good'un, as are Bounce, Movement and many others.

What event would you most like to play at and why? There isn't one in particular. Maybe one on a beach, in total contrast to the norm over here. Anywhere really as long as the vibe's right and the system is decent. I would like to see the scene first hand in the likes of Russia, Australia and Canada. I keep hearing how sick it is.

What's next for you? More writing and experimenting in the studio, not necessarily just Drum 'n' Bass. I really want to get my teeth into some more live-orientated stuff to put my vocals to the test and get out of the 'comfort zone' a bit more. For now I'm just knuckling down and enjoy it.

MC SHNEK

Based? Vienna, Austria

How did you get into the lyrical side of music? I visited a friend of mine in London (DJ Coy) back in 98. I was originally into Hip Hop, but he gave me Loads of Kool Fm tapes to listen to for a long bus journey back home. I was blown away by the energy (especially in the MCing) and started getting more interested in the whole scene. He then moved to Vienna. That's how things started…

How long have you been MCing? Roughly 7 years now

Most popular or favourite lyric? Get to know your beats, Get to know your basslines, Write your own lyrics, do your own rhymes!

What inspires or influences you? Daily Life, Good Music, Boxing, Graffiti

Who is your favourite MC and why? I´d say Evidence from Dilated Peoples. (He´s just got the perfect flow, and tight lyrics - that might be because I was at their concert last night though) D'n'B wise I really like SP, Verse, Stamina, GQ. I couldn´t name one in particular.

What lyric would you most like to have written? Getting closer to god in a tight situation, now take these words home and think them through or the next rhyme I write might be about you! (Mob Deep - Shook One's)

Describe your style in three words… Energy, Flowing, Tight.

What makes the perfect MC? If he knows how to handle a crowd, knows the music, has a good voice, and a tight flow!

What is the best event you've MCed at so far? Sun and Bass 06

What event would you most like to play at and why? I´ve heard Russia and Estonia is real sick

What's next for you? Doing beats with my man Concept, watch out for releases on Vibes and 13 Music!

ATM
WORLDWIDE
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

GET'S DIGITAL

www.atm-mag.com/downloads

Welcome to another edition of TECH SUPPORT! This is the one and only place to find my personal selection of DJ and music production kit for your studio.

In this issue we have the inspirational FL Studio 6 Producer Edition, Stanton T80 Turntable, TL Audio's Fatfones, Native Instrument's Massive, a new sample CD from D&B veterans EZ Rollers, and we bang the drums with the Reason Drum Kit Refill and of course my personal selection of FREE plug-ins...

TL AUDIO
Fatfones

TL Audio are one of the leading companies in professional audio hardware and the Fatfones comes straight from the mould of their very successful Fatman valve compressor units. The Fatfones are specifically designed with the DJ in mind with the latest in-ear technology to give you superior sound quality and protection of your irreplaceble eardrums!

They come in a neat personal Fatman DJ flight-case to protect them while your record box is sliding round the boot of your car! and they come with 3 different ear peices so they should fit snuggly into even Gary Liniker's lugs!

The enhanced sound quality accentuates the bass which personally I don't think is a good thing when mixing in a loud club, I tend to find it easier monitoring from the mid-range and top-end frequencies, but each to their own.

The kit is supplied with not only a set of Stereo earphones, but also a mono set and includes a 3.5mm stereo jack to 6.3mm stereo jack converter. Price: around £30

For more information please visit
www.fat-man.co.uk

XXL FL STUDIO
THE MOST VERSATILE SOFTWARE STUDIO AVAILABLE
XXL 6 FL STUDIO

IMAGE-LINE
FL Studio 6 Producer Edition

Fruity Loops have been around for a few years now, but only recently have we seen it develop into a fully-fledged virtual studio environment in the FL Studio series. Image-Line now gives us the grown-up version 6.

Within the main workspace you have the central operations of the step sequencer and piano roll windows, the sequencer has a very similar feel to the one found within Propellerhead's Reason, so if you're already used to the Reason sequencer this should feel like familiar territory. You can record your own live audio directly into the sequencer as audio tracks and draw or play in your automation, which can also be controlled via an external midi controller. Included as standard are over 30 high quality plug-in effects such as bass boost, delay, free filter, phaser, scratcher, vocoder and over 10 softsynths including a 303 emulator, bass guitar, Rhodes synth, speech synth, vinyl scratch simulator and an impressive time stretching module to name but a few!

FL Studio can act as a host for VST instruments and plug-ins, and also as a Rewire host so connecting to your current studio set-up should be pretty straightforward. For me Fruity Loops was always an excellent way to make up your beats very quickly and effectively, and now they have created a whole virtual studio based around the original Fruity Loops. FL Studio also comes with 4000 high quality royalty free WAV samples to get you started. The most impressive feature of FL Studio 6 is the simplicity and user-friendliness.

This is probably the quickest way of getting that 'anthem' inside your head onto your speakers! FL Studio also comes in multiple flavours: Express, Fruity Loops Edition, the Producer Edition, and the XXL Edition, which includes a 2.4GB DVD sample collection. Price: from £30 - £270.

For more information please visit
www.flstudio.com

REFILL
Reason Drum Kits 2.0
Reason ReFill Collection
2.0
propellerhead

Propellerheads
Reason Drum Kit Refill

The Reason Drum Kits 2 ReFill is an extensive DVD-ROM library of life-like, multisampled drum kits for Reason's Combinator device.

Drum Kits 2 is more than just a set of professionally recorded drum kits mapped out across your MIDI keyboard - it's a live drum recording session in a Refill. Reason Drum Kits 2 captures every aspect of the included kits: the drums themselves, the room surrounding them, the drummer, the unique sound of the mics and outboard used in the recording, the works.

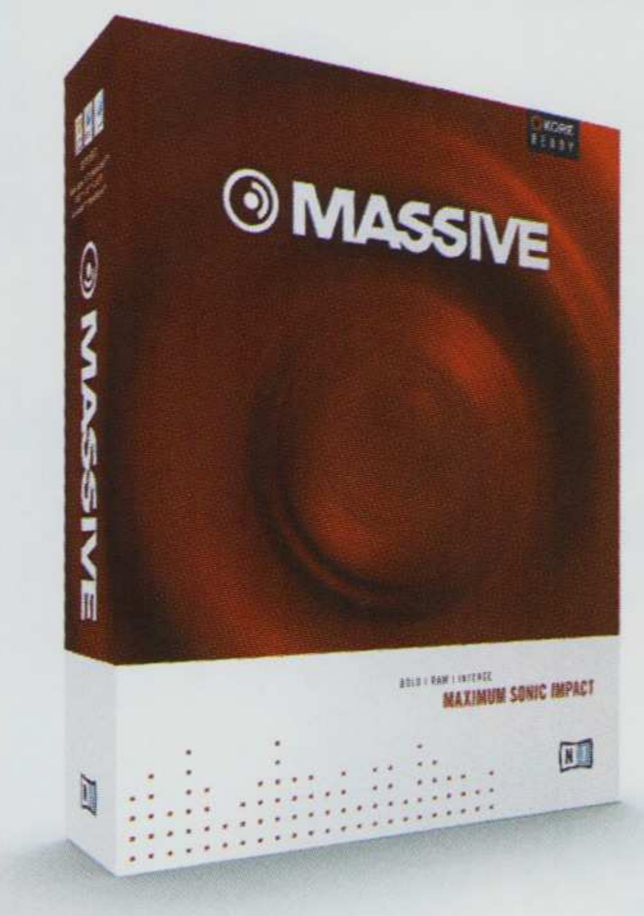
Reason Drum Kits features 58 unique Combinator kits styled for Vintage Soul, Indie-type Pop and Hard Rock, plus 96 additional ReDrum sets and an insane amount of inspirational MIDI files, effect patches and style templates.

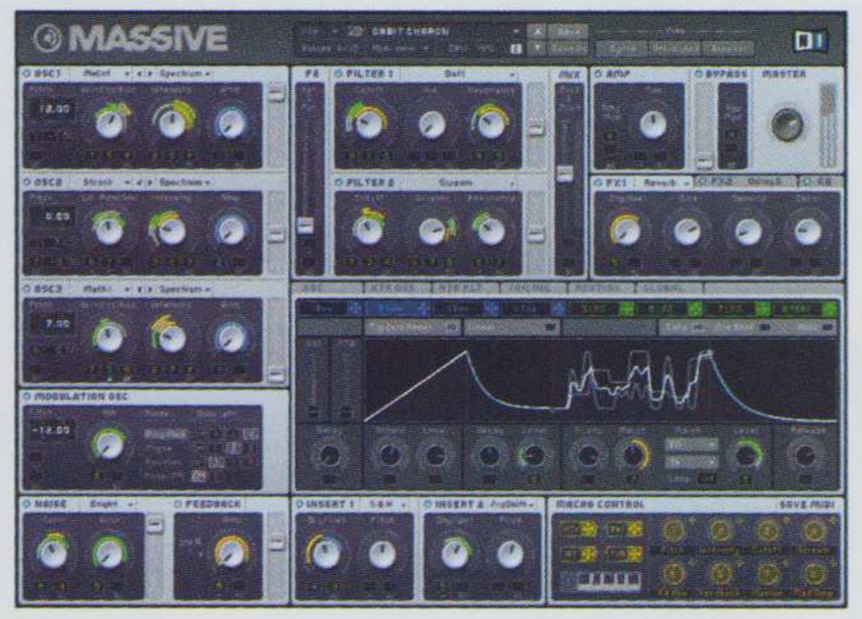
All the instruments in the kits were recorded at multiple velocity levels using multiple microphones all of which you can adjust within Reason's mixer. You can also add compression, eq and effects to each individual drum.

The sound quality is remarkable and it readlly does sound like you got the legendary John 'Jabo' Starks beating away in your studio!

Price: around £90.

For more information please visit
www.propellerheads.se





NATIVE INSTRUMENTS
Massive

Massive is the latest creation from them soft-synth wizards from Germany Native Instruments. There are very few music software companies out there that can be held in such high esteem like Native Instruments and Massive looks like to continue their reputation built on superior sound quality, ease of use and value for money.

Included are some 420 production-ready presets and multi-sound banks, all created by leading artists and designers. The integrated browser makes managing the presets easy with fast search and filter functions enabling you to find the required preset according to your specific characteristics and attributes. Massive was also designed for the live musician in mind and includes an integrated step sequencer and effects section as well as a flexible modulation concept. All these features have been implemented with a focus on usability making Massive simple to operate at a live performance on a hectic stage as well as in a studio environment.

The preset sounds cover a wide range of musical styles from rugged and deep monophonic bass rumblings to silkily smooth, gliding and gently fluctuating electronic pads, from techno and leftfield electronica to pop and film music. This unique synthesizer has its own uncompromising character that produces the most distinctive of sounds.

Native Instruments create another monster soft-synth in Massive and when you're struggling with ideas for your next masterpiece this could give you that all-important aspiring factor. Price: around £230.

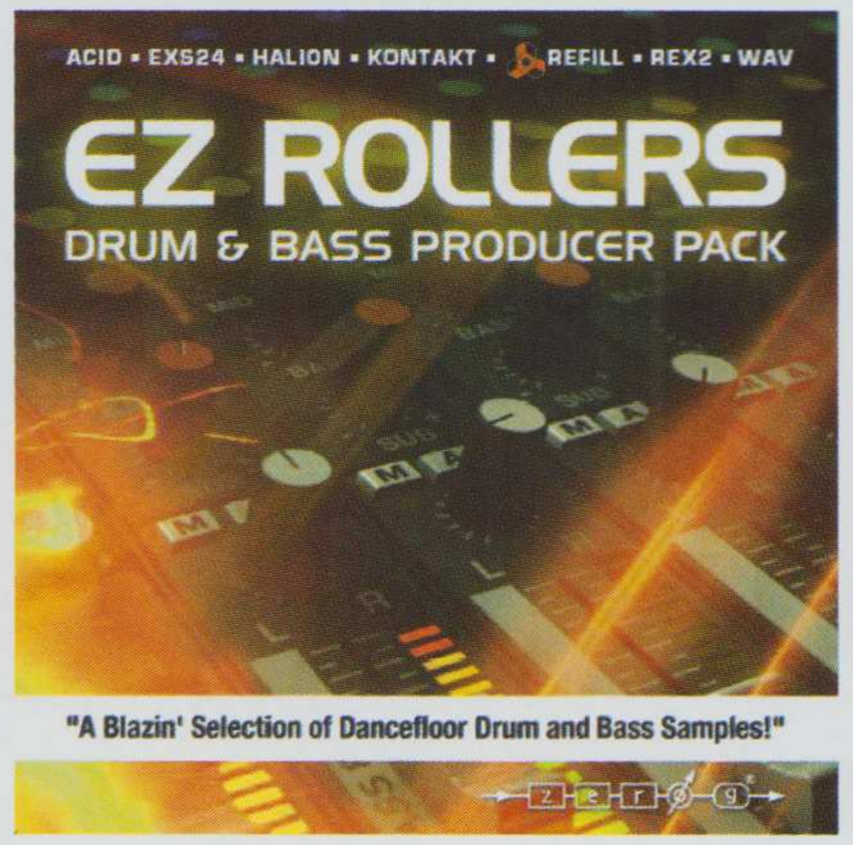
For more information please visit
www.native-instruments.com

stanton
stanton
stanton

STANTON
T80 Turntable

The Stanton T80 is a futuristic looking direct drive straight tone arm turntable and offers a whole heap of features for your money. It has a powerful torque making the needle connection to the platter very stable (ideal for all you budding DJ Hype's out there!). It aso includes master tempo key lock, twin start/stop buttons for some serious turntablism, line output, SP-DIF digital out which enables you to change the tempo of the record without altering the pitch!, 33, 45 and 78 RPM playback speeds with quartz lock, light, pitch control (+/-8 & 12%) and comes with a cartridge, slipmat, and a cloth cover. The build quality is all what you expect from one of the leading companies in DJ equipment and the design is definetly 21st century! Price: around £170 each.

For more information please visit
www.stantondj.com


ACID • EXS24 • HALION • KONTAKT • REFILL • REX2 • WAV
EZ ROLLERS
DRUM & BASS PRODUCER PACK
"A Blazin' Selection of Dancefloor Drum and Bass Samples!"
zerø-g

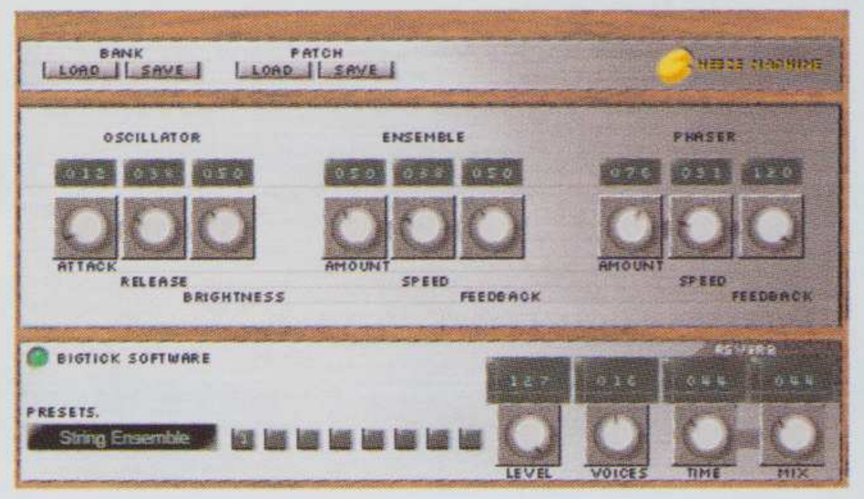
ZERO-G
EZ Rollers

When it comes to Drum'n'Bass The EZ Rollers need no introduction. One of the UK's premiere D'n'B production teams has finally let us in on their sample library. This multi-format sample collection gives you the ultimate in sampler and software compatibility: Acid-ready WAV files, Emagic EXS24 sampler instruments, HALion sampler instruments, Kontakt sampler instruments, Reason Refill and REX2 Recycled files!

If you're looking to inject some fresh ideas and samples into your music then who better to help you along your way than the mighty EZ Rollers! Price: around £60

For more information please visit
www.zero-g.co.uk

FREE STUFF!
4 of the best FREE plug-ins!

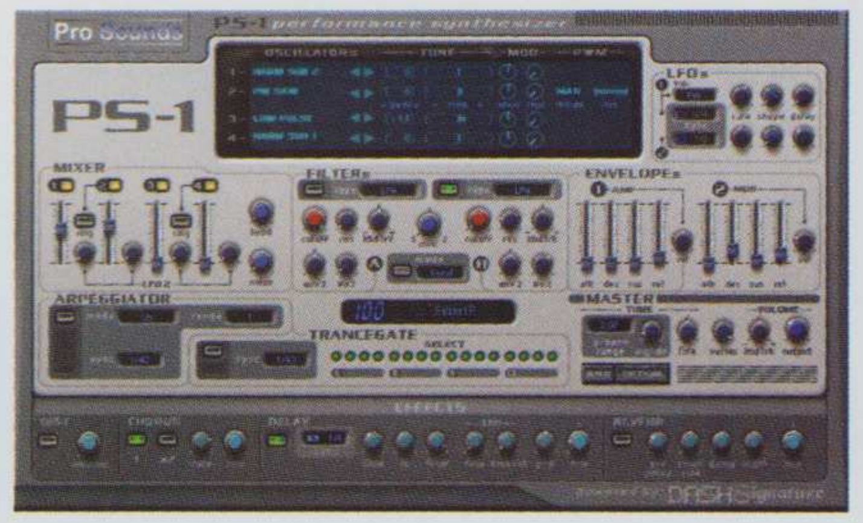


Cheese Machine

A strings plug-in, which sounds warm and phat. For more information please visit
http://bigtick.pastnotecut.org/index.php

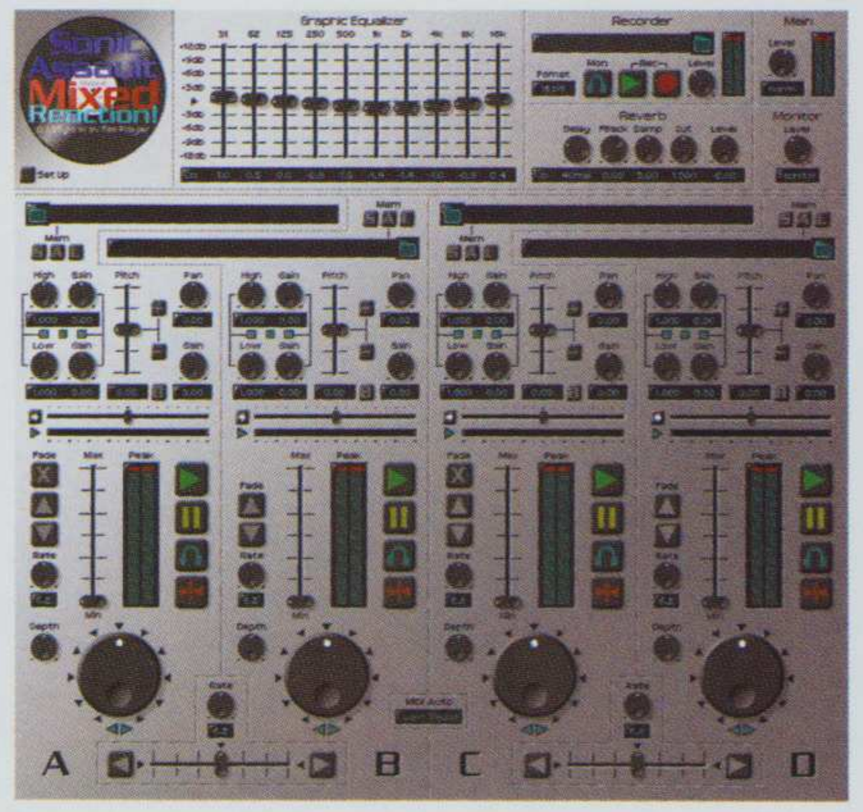
EVM Digital Delay

Nice looking and great sounding delay unit. For more information please visit
www.evmsynths.com



PS-1

Amazing softsynth that includes over 1000 professionally designed factory presets. For more information please visit
www.pro-sounds.net



Sonic Assault Mixed Reaction

Four 16/24 bit WAV player designed for the DJ and Live musician in mind. For more information please visit
homepage.ntlworld.com/jez.price/index.htm

Words: Alex Deadman & Stewart Shaw

THE INTERNATIONAL LINK-UP

From Rusholme to Sierra Leone!

In past issues of ATM we've looked at the ins and outs of myspace, messengers, podcasting and MP3s. These are tools which have become standard procedures, available to most artists in the UK. The benefit from online technology and digital production is massive but perhaps this is something were beginning to take for granted. In the global perspective, we face a possible digital divide between nations with or without access to these technologies. This digital divide would affect musicians because those without access to digital production or online capabilities are limited in the way they can capture and broadcast their music. Although traditional indigenous music owes nothing to recent technological advances, people from all over the world can still progress in this way.

The infinite march of the web is now starting to snare more and more of the final frontier countries. In some of the most impoverished and remote areas of the world mobile masts are bursting up and the net is becoming available. One of the positive outcomes of this is the chance for artists who might never have crossed paths to meet online and push their music to places it might not have reached. People can make themselves heard!

One of these musical links, fuelled by digital technologies, has been made between Manchester's own Dub and Reggae legend, Dub Dadda (aka John-O) and the African republic of Sierra Leone.

For those who've not heard of the notorious Dub Dadda he is a born and bred Mancunian living in the Rusholme district. A former lead singer of the highly acclaimed UK Reggae band, Zion Train, John-O still finds time to do youth work in some of Manchester's most difficult areas whilst frequently flying out to perform in Japan, Italy and the USA to name but a few. As with many reggae artists, Dadda's vibe has always been conscious. Although music is fun for him it also something he takes very seriously, as a platform for a message and as a tool of empowerment.

Sierra Leone is a former British colony, invaded for its rich mineral resources, mostly composed of diamonds. Since achieving independence in 1961 the lucrative diamond trade has been exclusively controlled by a tiny number of rulers. These rulers siphoned massive personal profits from the diamond industry whilst the majority of the people struggled in some of the worst poverty in Africa. In 1991 war broke out when the army seized power. Rebel leader Foday Sankoh and his Revolutionary United Front (RUF) battled with ECOMOG (a west African armed intervention force) and the remnants of the original post-revolution army until a surprise rebel attack in 1999 prompted an uneasy truce. The country is a fledgling democracy, attempting to reintegrate warring parties and find some of estimated 10,000 children abducted by rebel armies during the war. It is this plight, of the children, which has led to Dub Dadda's involvement with the country.

Children and teenagers in Sierra Leone are the direct and indirect victims of war. They have been forced to join armies, displaced, maimed, killed, abducted and orphaned. Despite this, their musical culture (based around the Bu Bu style) is thriving. In 2001 Unicef recorded the population to have 44.7% under the age of 14. Although many of these children are still refugees and/or extremely impoverished, the youthful demographic of the country means that their music is lively and expressionate. A vital pressure valve for the hard times.

The link-up with the UK music scene came when Dub Dadda was given the opportunity to travel to Freetown (the capital of Sierra Leone) as part of a project led by Village Aid (a UK charity, 'working in Ghana, Sierra Leone, The Gambia and Cameroon to support the efforts of some of the poorest and most marginalised people (www.villageaid.org) Village Aid are working in conjunction with ZAPAD (a network of over 50 Sierra Leone youth aid projects) in a whole range projects with one common goal, to get the youngsters involved in the new democratic system. It is the first time in the history of the country that democracy is an option and after such a devastating past most youngsters have no respect or faith in the system and need involve themselves in the political process to build a stable future. Dub Dadda will go to Freetown to establish youth music projects which encourage children to write and make music. This music can be used by the youngsters to express themselves and raise global awareness of their talent and needs. Dadda is also planning on recording the local artists of Sierra Leone and bringing the music back to the UK to be remixed by top urban artists from all genres including Zion Train, The Junglist Alliance and DJ Double D. The eventual goal is to globally release an album featuring top UK remixes of the sounds of Sierra Leone. This album will help the cause further and be an extremely unique product of international co-operation.

All of this is facilitated by the internet. The aid companies here in England use the net to maintain constant communications with people in the country. To send and receive information, to publicise their cause and to reconnect children within the country who have been displaced by recent events. Once Dub Dadda's music project is underway he will use the net to maintain communications with artists in Sierra Leone. Info and most importantly music can travel quickly and cheaply with out the need of postage. Digital production techniques are also important to this project as Dub Dadda will be teaching people how to use computers to record and reproduce their music.

It is the same force, of capitalism, which has caused the countless tragedies and instability of Sierra Leone but it also this force which pushes the mobile networks and internet lines into the country at a ferocious rate. At least positivity can be found within the framework of the rapid globalization that is sweeping the world.

This issue we've collered **Atlantic Connection**, one half of former production duo Basic Operations. With releases forthcoming on CIA and Med School, this guy is the ideal production wizzkid to skool ya'll on beats and baselines...

Sitting down in the studio, there are a million different approaches I take to writing music, and every time I write music, the route I take is always a bit different. Quite often I start out with creative direction, an idea of what kind of vibe I'd like to see progress with the tune, and then I'll search for the appropriate samples. These samples could be from old Soul records I've bought at yard sales, from film, TV, or old Jazz and R 'n' B CDs I dig up around the house; anything from anywhere really. Once I find a particular sample, group of samples, or possibly a loop, I usually take it through Cubase SX to time-stretch it, before chopping it up and flipping it, using Dr. Rex in Reason 3.0. Time-stretching in Cubase SX is incredibly easy, quick and the results are usually what I need.

During "time-stretching" time, I usually take a break from the sample elements and focus on drums. I like to set the pace with the drums and, as any producer knows, samples aside, if your drums aren't there, the tune really isn't either; drums are very important! I like to find two to five layers of drum breaks, hats, rides and so on. I usually find one core break, something classic I've dug up, and then layer another more commonly used D 'n' B break, such as 'Think' or 'Shack-Up', or whatever seems to groove, with the initial drums on top. Then I lay my special blend of 'Heavy & Deadly'™ bass kicks, snares and ghost hits underneath.

I do this all in Reason 3.0, utilizing the Dr. Rex player for the loops, and then I go into the Re-drum-machine and place the bass kicks and snares in that. Once I've got a semi-rolling break, its time to EQ, which I've found is one of the most important elements in writing drums. Lots of times old drum breaks and even stuff that comes pre-packaged in Refills, have weird frequencies that will mess up the sound of other breaks, samples and sounds in the song. I do what is called 'frequency-dropping', a technique I've picked up from working with other producers and vocal engineers at recording studios.

Basically, using an EQ, I peak out certain bands and scan across the spectrum of the particular break I'm working on, until I find a frequency that's causing an ugly hiss, a hum or inaudible lows that just cancel out other frequencies or even background sounds from when that break was originally recorded. Then you simply cut that exact frequency out completely.

After I've gotten my drums where I like them and my core samples and loops all Rex'd up, I begin to export the drum patterns out of Reason and into Cubase. I've learned this can be done in two ways, either exporting direct audio (although you run the risk of sample degradation) or running a 'Re-Wire' system, where I basically plug Reason into Cubase and use Cubase as the sequencer. I prefer Cubase to Reason because of the sound engine. Reason for some reason, seems to loose frequencies in the mix; you can actually look at the wave form of a break in Reason and Cubase and see the physical difference. Give it a try - take the 'Think' break, lay it in Reason and export the audio, then take the same break and lay it out in Cubase. Compare the waveforms; I'm sure you'll be surprised at what you see.

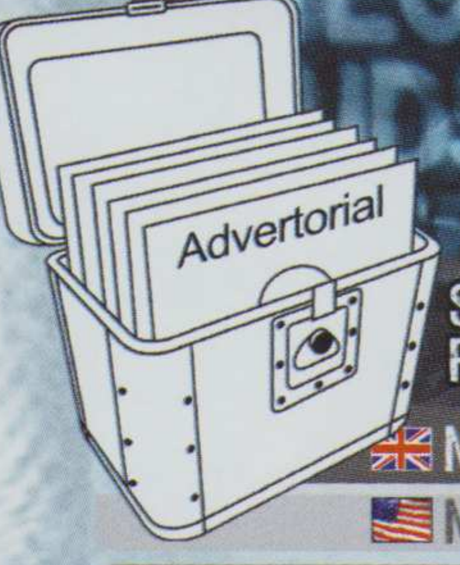
So, once I've got a nice rolling break exported into Cubase, I go back into Reason and, using the Dr. Rex loop player, I chop up my sample. I try to stay away from using whole loops if possible, as I think it's more rewarding to make something totally new out of something old. Even if this means just moving a couple of the individual musical hits around, it's still important to me to try and be innovative with the sample. Obviously I could never come close to re-achieving what the original sample portrayed, but I do my best to try and add my own flavour to it; 'flip it', so to speak.

Once I get a loop or a pattern down, I export it into Cubase once more, and then it's the vibes that take over. I'm probably the least technical producer out there; I operate much better off feeling and groove than numbers and know-how. Once I have my loops laid out in Cubase, I just repeat this process, going back and forth from Reason to Cubase, trying different sounds and building up the track.

Basslines are usually the last thing I work on, as I like to take the same approach that Hip Hop does, which is that basslines should compliment the rest of the track rather than dominate it. Maybe this is a big hypocrisy being that I write 'Drum 'n' BASS', but if you listen to one of my singles, like 'Situations' on Dispatch, you'll know what I mean. Less is more a lot of the time; sometimes trying to add 345 layers to your track to thicken it up, can ultimately ruin it. It's about finding those right sounds and getting your samples, music, beats and bass just right, so it all sits together nicely and you get the vibe across to the listener.

KIT LIST

2 Beheringer Truth Monitors
Beheringer Eurorack MXB 1002 8 Channel mixing board
PC Computer
Old Yamaha keyboard (midi controller)
My Brain



SHOP@NU-URBANMUSIC.CO.UK
PHONE : +44 (0) 1635 587 900 WWW.NU-URBANMUSIC.CO.UK
NU URBAN MUSIC, UNIT 9, RIVERMEAD INDUSTRIAL ESTATE, PIPERS WAY, THATCHAM, BERKSHIRE, RG19 4EP, UK
NU URBAN USA, 649 MORGAN AVE, UNIT 2D, BROOKLYN, NY, 11222, USA. PHONE: +1 718 387 0536

R SOUND
DIRTY HARRY

Dirty Harry
Everyone's Dead
R Sound

GANJA-TEK
INSIDEINFO
"CONCENTRATE"

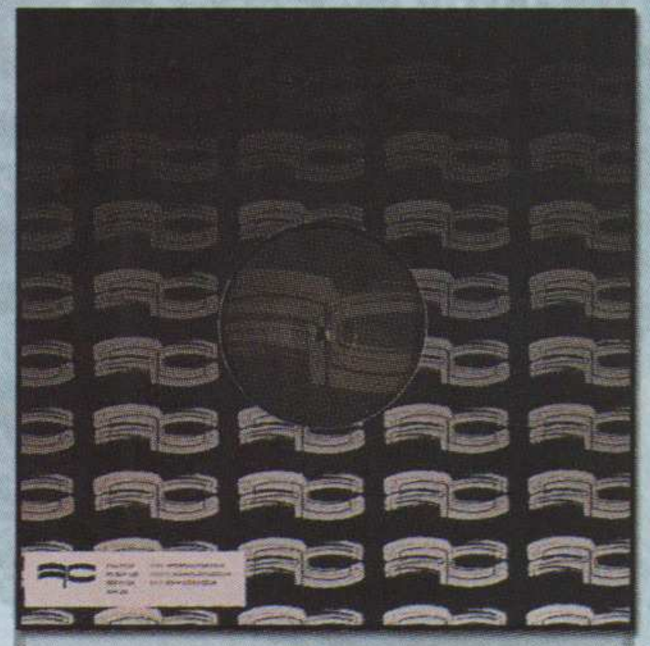
Insideinfo
Concrete
Ganja Tek

Sparfunk
Apocalypse 2
Terrafunk

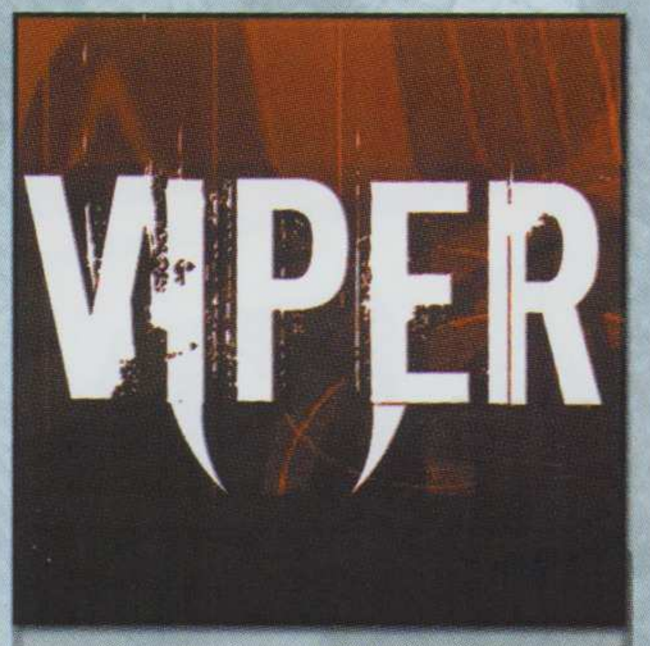
J Majik & Wickaman
Crazy World (Ft. Kathy Brown)
Infrared

DIRTY DUBS
ROUND TWO

Soundclash
Pum Pum Shorts
Dirty Dubs



Mampi Swift
Ironside
Full Cycle

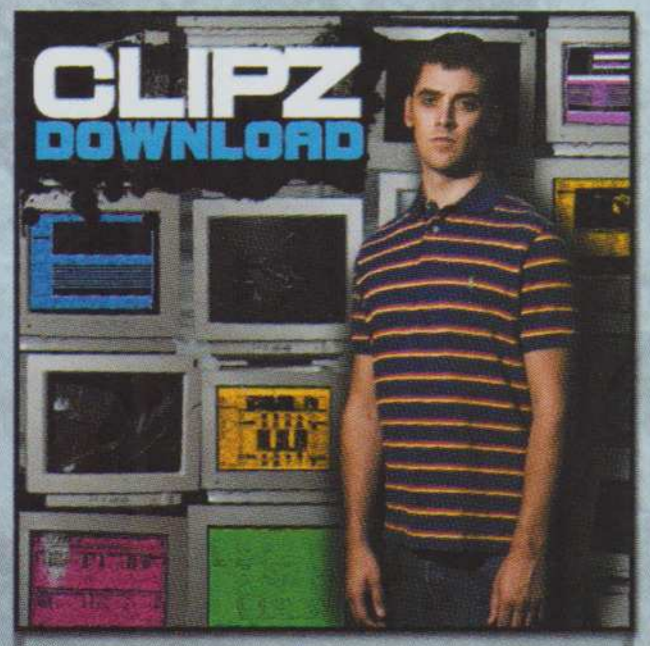


Brookes Brothers
Someone
Viper Recordings

Dope Dragon

Kilo
Push Pull
Dope Dragon

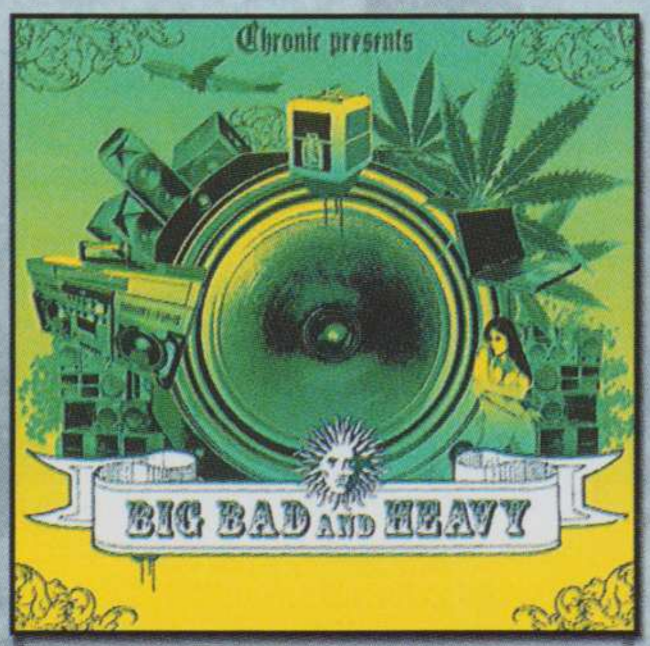
Brockie & Ed Solo
Represents (Chase & Status Remix)
Undiluted



Clipz
Download
Audio Zoo

KNOWLEDGE
&
WISDOM

Demolition Man
Fire (Serial Killaz Remix)
Knowledge & Wisdom



Various Artists
Big Bad & Heavy EP 1
Chronic

DUBPLATE
KILLAZ 2

Potential Bad Boy
Girlz VIP
Ganja

KILL BILL
DRUNKENMASTERS
TAXMAN REMIX

Drunken Masters
Kill Bill (Taxman Remix)
Dope Ammo

prototype
PLANET DUST

Bad Company
Planet Dust / Speedball
Prototype

FINN PEOPLE

Ego Trippin'
In Da Mood / Nasty It Up
Finn People

Dubsteppin'

It would be a bit depressing if the world didn't develop a new music form every now & again, as technology advances this seems to be a fairly regular occurance. The new music of the moment is Dubstep, over the last year or so this new style has been hitting the dance heavy. If this is all news to you and want to learn more check out your local event flyers for names like Skream, Mark 1, Digital Mystikz, Loefah, Youngsta, Hatcha, N-Type, Kode 9, & Vex'd, get down to those sort of parties and you'll experience a breath of fresh air in the way of good new music. With the attention this sound is getting it would be naïve of us to ignore it, so we've been building up a dubstep department for a number of months now. Finally the music is ready and the test presses have arrived, so now is the time to let you know what's going down.

The first place to visit is the grand old US of A, with our Atlantic connections it made sense for us to bring in some of the Stateside talent. Dubstep has been causing a stir over there for the past year or so, it's severely in demand and some awesome producers have been growing in status very quickly. Dubwar was the first Dubstep event in North America and are still easily the biggest, based out of New York they have received plaudits from Time Out, XLR8R and have even featured on BBC Radio 1. They were the perfect crew to get together and start a label, first up they've got a 3 track 12" from Secret Agent Gel, we have no doubt that this will be big. Also out of New York we've got two more labels on their way, Heavy Pressure is a new imprint from Moldy, an artist that's been getting a lot of DJ play from our hallowed shores. Last but not least from the American side of the world we have a BIG drum n bass artist taking a step into the darkness, undercover business under the new guise of Venezuala, shady but sharp, this stuff rocks.

Coming from the UK, we have two more labels ready to go, both with strong ties to the drum n bass scene. Dubstep fans will no doubt have recently noticed a few releases coming from DnB tech stepper Skynet, well he's got straight in there with his new label Subforce, first up are "Innertube" & "Backlash", both of which have been receiving steady support from all the big deejays. Also to go with this we have a new label which is affiliated with the Gain / G2 camp, titled 7 Day Session, this new exclusive dubstep label kicks off with two tracks from Inasin, "War Hawk" & "Face Cake". Shortly these labels will be followed by two more, one from Intex Systems named Vaccine, and the other another US based label called Hate who are taking a step aside from DnB on their next release with a new production from H.E.N.C.H. crew member Wedge.

Hardcore Breaks

UNIFICATION

Hardcore Breaks has its roots in the original Rave movement that took our nation by storm between 1991 and 1993. Incorporating the latest production methods and ideas with new sounds, the music has already started to make waves in the UK and we've seen the successful launch of the first large-scale events dedicated to the music - Dance Energy and Nitrous in the South, and Unification in the North.

Enzyme & Malice

Tracks are generally produced between 140-150 BPM and can take influences from other genres of music such as Drum and Bass, Breaks, House, Techno and Dub. The emphasis is firmly placed on producing new and original material but with so many brilliant genres of music out there why not take the best from each and create something truly spectacular - much as it was when Rave first began!

Some of the leading Hardcore Breaks labels include 2FX, 2Fresh, Nu-Basement, Hardcore Projektz and Firewall Records, all have some serious releases ready to drop! Especially worth a mention is the launch of a new label from the legendary Basement Records dedicated to the Nu Hardcore scene. Nu Basement has some superb tracks coming from leading Hardcore Breaks artists - Enzyme and Malice, Junki Munki and Spanish duo Amnexiac. Also worth a mention is the second instalment in the Firewall Records series with two absolutely huge anthems coming from Sparky and Screwball, and the fourth 2FX release featuring two monster tracks coming from Junki Munki with "Get On Up" being a firm favourite here at Nu Urban.

Nu Urban are proud to be at the forefront of the Hardcore Breaks scene and now have a experienced & dedicated team in place (email:- chris@nu-urbanmusic.co.uk). For more information check out www.hardcorebreaks.co.uk and watch out for DJs such as Enzyme, Malice, Reckless and Distortionz regularly tearing-up dance-floors all over the UK. Its time for the new Hardcore revolution and its here to stay!

Dubstep & Hardcore Demos Wanted

Please send all demos to:

Demos
Nu Urban Music
Unit 9, Rivermead Industrial Estate
Pipersway
Berkshire
RG19 4EP

ENZYME & MALICE
AMNEXIAC
JUNKI MUNKI
NU BASEMENT
THE NEW GENERATION OF ARDCORE

Enzyme & Malice - Colonies
Enzyme & Malice - In The Groove
Amnexiac - Dawn Of Rockets
Junki Munki - Sunrise
Nu Basement

Junki Munki
Get On Up / Heart Break
2FX

FR
FIREWALL RECORDS

Sparky - Sometimes Dumb
Screwball - Natural Hugh
Running Man - Warped Sense Of Humour
Kingsize - No Beating Around The Bush
Firewall

Screwball - See The Sun
Teknotik - I've Got Music
Screwball - OTL (Lalala)
Teknotik - Burning (Original)
Tornado

RUFFSTUFF

01. Die & Clipz - Number 1 (Roni Size Rmx) - Full Cycle
02. Mutt - Hot Lick Squeeze - Creative Source
03. Simon 'Bassline' Smith & Drumsound - Scumbag VIP - Technique
04. Mos Def - Baby Slow Down (Bootleg) - Dub Plate
05. Clipz - Download - Audio Zoo
06. A.I. - Bloodlines - Widescreen
07. Distorted Minds - Anger Me Up - Chronic
08. SP & Verse - Surrender - Crunch
09. Dillinja - Flute VIP - Valve
10. Krust - Shooks (Majistrate & Ruffstuff Rmx) - Chronic

SOCIAL SERCURITY

01. Child Support - Green Cross Code (Bungle '07 Rmx) - Benefit Beats
02. Dan Miracle - Seen Brighter Days - Dub
03. Crisis Loan - Timbuktoo - Benefit Beats
04. Social Security & T-Sound - Cyclops - Dub
05. Influx UK - Special Black VIP - Formation
06. Social Security - Animal Instinct - Diverse Products
07. TC - Feel The Magic - Stereotype
08. Social Security - Xistence - Phuzion
09. Social Security feat Topcat - Gunshot - 9 Lives
10. G Dub - Slime - Dub

LEMON D

01. G Dub - Give It 2 Me - Ganja
02. Dillinja - Who You (Ol) - Valve
03. Marky & Bungle - Back Like Dat - Innerground
04. Lemon D - P.I.M.P. - Dub
05. Dillinja - Take Me All The Way - Valve
06. Clipz - Download - Audio Zoo
07. Dillinja - Gangbang - Valve
08. Clipz & Die - Number 1 - Full Cycle
09. Mos Def - Panties (Bootleg) - Dub
10. Dillinja – Going In - Valve

MOVING FUSION

01. Matrix & Futurebound - Nightrider – Metro/Viper
02. Shimon - Operation Crossbow - Ram
03. Moving Fusion - Monster Hunt - Drum Culture
04. Matrix & Futurebound - Universal Truth – Metro/Viper
05. SP & Verse - Surrender - Crunch
06. Xplorer - Technology - Shake Up
07. Moving Fusion - Radiance - Drum Culture
08. Muffler - Mind Games - Dub
09. Shimon feat Daddy Freddy - Hands Up - Ram
10. Eddy Woo & Moving Fusion - Black Hawk Down VIP - Dub

COMMIX

01. Calibre feat Spacek - For You Alone - Exit
02. Matrix & Futurebound - Skyscraper - Metro/Viper
03. Mos Def - Panties (Bootleg) - Dub
04. Commix - Electric - Metalheadz
05. Icicle - So Close - Hospital
06. Amit - Suicide Bomber - Commercial Suicide
07. Marcus Intalex - Bitter End - Soul:R
08. Calibre & Zero Tolerance - Waterfall - Signature
09. Marky & Bungle - Back Like Dat - Innerground
10. Break - Let It Happen - Shogun

BRYAN GEE
V RECORDINGS

Die & Clipz ft Ben Westbeech - Get Closer - F. Cycle
Taken from their forthcoming album Back to Back Die & Clipz enlist vocalist Ben Westbeech to kick things off. Two mixes, both nice like mamas chicken and rice. Both mixes open with the wonderful vocals of Ben Westbeech played under a wicked piano riff. The lovers rock mix drops into a funked out double bass liquidy kinda roller and the rockers mix does just the, rocks big time and is a signature Full Cycle jump up smasher.

Marky & Bungle - Back Like That - Dubplate
Bootleg/remix, whatever you wanna call it, a dance aint running if this aint dropped and if I don't hear it I'm going home. For me, this is the best Marky tune since LK and he's done some gems.

Alix Perez feat MC Fats - Down The Line - Shogun
One of the brightest talents over the last year, Alix Perez delivers a track that has big deep soulful vibes and a big bass that's so deep you feel it in your gut. Add to this singing Fats on vocal duty and you know we're talking pure vibes here. Classic business.

TC - Bad Girl - D-Style
Time for the nastiness. Taken from his forthcoming album, Evolution which looks like its gonna be a monster, TC pulls another killer out of the bag along with vocalist, Hannah Collins.

Influx UK - Love - Formation
What can I say about this tune, man its deep, its emotional, its rolling and its D'n'B at its best. One of those tunes you go anywhere and it will roll out the place. Big tune from a very underrated producer.

Visionary ft P. Rankin - Walk Away from Love - Dub
A lot of people are touching the reggae ting but for me no one does it like Visionary. The vibe this track gives you is like being in some smoky Reggae blues dance in a dark corner rubbing down your girl. Even hardcore Reggae mans would have to salute this tune.

Johnny L - Back To The Roots (Friction Rmx) - Dub
This big club tune from last year gets the Friction rub. Definitely one for the box and the feel good factor is set on high with everyone singing the chorus. Proper party vibes.

D-Minds - Anger Me Up - Chronic
From the forthcoming CD album 'Big Bad & Heavy', D-Minds let it rip and drop a big nasty stomper, which does exactly what it says on the tin. Pure angriness.

Benny Page feat Spider - Battlefield - Dubplate
Got to be one of the busiest boys at the moment. Benny can't seem to do any wrong. At the moment Jungle is going through a period that feels like the 94 – 96 era and its tunes like this that were responsible for blowing up the scene. 2006 and the impact is just the same.

Die - Slow Burn - Full Cycle Dub
The king of rollers is definitely on a roll. Another cut from the forthcoming album Back to Back, Die comes with a track I can only describe as gangster boogie. Pure vintage Full Cycle bizz.tious.

ALIX PEREZ
SHOGUN / BASSBIN

Calibre & Spacek - For You Alone - Exit
Calibre on production, Spacek on vocals and nothing short of amazing, this one's a deep, hypnotising roller with swirling pads and an infectious vibe. Perfect to set the vibe.

Logistics - City Life - Hospital
Logistics delivers a memorable vibe on this one with a delicious piano hook followed by solid production. This has been a favourite in my bag and will stay there for a while. One for the head-nodders at the back.

SpectraSoul - Cherry Smoke - Dub
'Cherry Smoke' comes in the form of a minimal roller: a definite one to make the crowd move. Introducing itself with a selection of twinkling pianos and soothing pads, it unveils it's dangerous yet subtle warm bass line edits throughout the track with a series of haunting vocals. Dance floor time!

Alix Perez & Fats - Down The Line – Shogun Audio
Forthcoming on my debut 12" for Friction's Shogun Audio imprint, 'Down The Line' presents Fats' charismatic and hypnotic vocals alongside a series of 808s, quirky bass lines and cinematic strings.

Calibre & Zero Tolerance - Waterfall - Signature
A deadly collaboration following in the footsteps of 'Diamonds And Pearls', 'Waterfall' comes to steal the show. Equally efficient in hitting your soul and your chest, the monstrous bass line and soul-drenched hook will keep you on your toes. If you are a Calibre fan, this is for you.

Sabre - Love is Gone - Osiris Music
Organic and musically rich, Sabre delivers floating melancholic harmonies alongside intricate drum work and mysterious vocals.

Mutt - Sampler Rock - Dub
Once again Mutt digs out funk-fuelled samples and delivers heart-warming grooves on 'Sampler Rock'. Reminiscent of the '70s soul era, expect chopped vocals and guitar licks all tied up in an infectious groove.

Mos Def - Panties (Bootleg) - Dub
The original being a favourite, the bootleg comes correct while riding Mos Def's effortless vocals with a blend of warm 808s, tough breaks and general good vibes. All round pleasantness.

Icicle & Switch - These Golden Days - Dub
The Dutch wonder boys deliver this sublime dubbed out jazzy number. Rolling breaks, a tough sub line followed by harmonic piano licks, delayed horns and swaying pads do the business. Beautiful!

Atlantic Connection feat Minds One and DJ Noumenon - Can't Destroy Love - Dub
Atlantic Connection seamlessly fuses Hip Hop and Drum 'n' Bass in this innovative track. In the vein of Pete Rock and Premier, the vibe is instant and infectious.

JENNA G
BBC 1XTRA

Marcus Intalex - Wide Eyes - Soul:R
This should have been in 'Lost In Translation'. All I think about when I'm listening to this is neon lights, motorway bridges, Shibuya in the early morning, fast trains, Scarlett Johansson in that pink wig and wide-eyed Manga ninjas…Oh, I get it!

Asides - Memory Lane - Dub
Oh my days, this is the dope shit right here! Smacking it with Old Skool sound & samples: where's my bandana, who's got the clipper with the big flame? See me in a rave near you soon, rocking the Mary J Mac to this one.

Die & Clipz feat Ben Westbeach - Get Closer - Dub
The two sides to this one make it a Salsa tear out! Them lot are having way too much fun over there in Bristol: the tracks are rolling out heavy! Love the melody and the piano: it's like a Jungle rave and a pub sing along all at once. If you can check out the 'Live Lounge' version do cos it's hot!

Steve Spacek feat D Bridge - Last Straw - Exit
I wanna cry before the vocal starts on this one it makes me so emotional. And no, it's not that time of the month! It's such a unique sound that both these artists bring: true musical genius each and every time.

Kabuki - Steroid Funk - Liquid V
Funky funky! Is that a guitar, a fat synth or some electro Korg get up played under the sea? Then in comes the organ type thing following the bounce…Oh god it just keeps getting better. Watched many a person do the twist to this one across the globe, getting down with their bad selves. Bring it on back people!

Logistics - City Life - Hospital
Beautiful music is what this is. There's such a vibe about this track: it's epic but not in your face. Great use of vocals and other sounds gives this track so much movement I could play it on repeat all morning.

MISTICAL feat DRS - 11th Hour - Soul:R
Tracks about the scene can be a little twee: this is anything but. With marching beats for a steady head nod, it's not too hectic and lets you take it all in. It's dark, damp, grimey, simple and a perfectly plucked raised eyebrow to those mentioned. I love a bit of controversy. Someone call Mr. King at 1Xtra!

Baby Origami - Flipped Out - Dub
The drum in this is hypnotizing, while the synth like a heartbeat just lulls you in for the duration. Good looking for the Origami Crew so far: can't wait to hear more.

Marky & Bungle - Back Like Dat - Innerground
I love this tune for a good old-fashioned knees up. It's still a firm favorite, reminding me of summer. I haven't been in a rave where this hasn't smashed it yet. Great tune to mix, amazing vocal and piano riff, gets even the hard faced ravers busting loose and singing along!

Mathematics Vs Peter Hardar - Thunder - Dub
The vocal on this is pure R'n'B. It's not what I usually go for, but I'm in there like swim wear on this one! Apparently you can't dance in some D'n'B venues in NYC, so why are they making music like this? That's just plain evil! I'm dancing for New York to this one!

HIGH CONTRAST
HOSPITAL RECORDS

High Contrast - Everything's Different - Hospital
This should be the next single from me and it's been going down really well in the clubs. It was nice to do a full vocal track again. One for the fans of the original Contrast sound.

Influx UK - It's Love - Dub
Influx hits back with a trademark dark yet soulful smasher. A haunting breakdown with a sweet vocal and strings lead into a huge warped bass line. Heavy!

Matrix & Futurebound - Skyscraper - Metro/Viper
I'm loving everything these guys make together. This one is the best yet as far as I'm concerned. A hypnotic Tech House style riff gets you grooving and then the key change makes you rush again!

Michael Jackson - Human Nature (Bootleg) - Dub
A tasty D'n'B relick of the Jacko track that got sampled a while ago in a big House tune. It sounds better in this version I reckon. Marky finished his set with it at Heaven. I made sure I got hold of a copy asap.

Syncopix & Tomahawk - Collateral - Hospital
A cool tune from this international combo. Lounge-core vibes make way for a Zincy bass line with lots of nice little details throughout the tune.

Cyantific - Fools Rush In - Dub
Some post-album heat from the Cyantists, this is a great synth-led roller for when you're deep into the mix. It's brand new so I'm not sure where or when this will appear.

High Contrast - Green Screen - Hospital
Something different from me: a cheeky stepper's tune with a call and response bass line and an Old Skool bleepy vibe. Hold tight cos it could be the flip to 'Everything's Different

Break - Cold Sweat - Critical
A deep and dark cut but not too mean so I can fit it into my sets, with a great stabby distorted bass line reminiscent of the best of Tech Step.

Blue Sonix - Love Me (Logistics Rmx) - Spearhead
A great deep roller with a filtered guitar with hands in the air key changes and arpeggiating bass. A good opener to a set.

Commix - Electric - Metalheadz
Some glitch-core D'n'B with that classic Headz sound of course. It's techy but manages to be bouncy too, with lots of little Aphex style edits.

DJ KID

01. DJ Samurai ft Charlotte - I Wanna Tell You (Mace Rmx) - Restless Natives
02. Mace - Days Of Glory - Planet Funk
03. DJ Samurai feat Charlotte - Dayz VIP - Restless Natives
04. DC Breaks - Cold Thing - DC Breaks
05. Friction & K Tee - Lazy Dayz – Shogun Audio
06. DJ Samurai ft Charlotte - I Wanna Tell You (Suv Rmx) - R. N.
07. Craggz & P.F. ft James Hadfield - Your Isolation - Valve
08. Dope Ammo V's Benny Page - Roots & Future - Dub
09. DC Breaks - Do You Believe VIP - Restless Natives
10. Vanadis - Dose - Dub

SAPPO

01. Devize & 3D Mode - The Life (Sappo Rmx) - 3D Mode
02. Dillinja - Who You (Ol) - Valve
03. Sappo - Pay The Price (Rhythm Beater Rmx) - Advisory
04. DJ Evol - Better Days - Dub
05. Connecta - Selection Dark Rmx - Advisory
06. R.A.W. - (Don Dadda remix) - Dub
07. The Authors - 16th Century - Dub
08. Supadark - Bleep Test - Dub
09. Taxman - Block - Ganja
10. Lawn Map - Soundz Destructive - Cyntax Error

DJ PROPHECY

01. TC - Rock Star - D Style
02. Lemon D & MC Fats - Everyday - Valve
03. Taxman - Block - Ganja
04. Bailey - Africa History VIP - Metalheadz
05. Dillinja - Holla - Valve
06. Clipz - Download – Audio Zoo
07. TC - Where's My Money - D Style
08. Chase & Status - Oh Gosh - Dub
09. Skyver - Spun - Technique
10. Clipz - Push 'n' Pull - Full Cycle

BREAKAGE

01. Nolige - Eyes Deceived - Scientific Wax
02. Kryptic Minds & Leon Switch - Minor Nine - Defcom
03. Breakage – Clarendon - Digital Soundboy
04. Threshold – Scandal - Dub
05. Insight – Transmission - Digital Soundboy
06. Amit - Suicide Bomber - Commercial Suicide
07. Breakage - The Shroud - Digital Soundboy
08. Phace & Noisia – Crevice - Subtitles
09. Martyn - Believe It - Bassbin
10. Dub One - Fallen Society - Dub

SPIRIT

01. Phobia - Just A Nod - Inneractive
02. SKC - Composure - Commercial Suicide
03. Rufige Kru - Special Request – Metalheadz
04. Tactile - Inhuman – Inneractive
05. Spirit - Footprints - Renegade Hardware
06. Amit - Suicide Bomber - Commercial Suicide
07. Spirit - Sign Of The Times – Metalheadz
08. Martyn - Believe It – Bassbin
09. DJ Vapour - No Smoke – Rufige
10. Chris Su – Exodus - Inneractive

Drum + Bass Reviews

compiled by
Lewis Base, Franjunglepunk, Danny Shutdown, Jeryl Wilton, Adam Backdrop & Helia Phoenix

TC
Jump
/ Flatline
D Style

TC continues his quest to tear up every dance floor out there and manages just that with 'Jump', a huge bass stab anthem that every A list DJ has been caning of late. "Take a step back and jump" says the vocal and it's hard not to, as the nasty subs and Dillinja-esque stabs engulf us. Flip for the love it or hate it Marmite cut 'Flatline'. A big hit with the ladies, this is a piece of original party D'n'B, complete with a wicked P-Funk intro, sing along vocals sung by the man himself and the TC squelch bass a la 'Deep'. Definite crossover potential.

Artificial Intelligence
Movin' On (Marky & Bungle Rmx) / The Power Within (feat Robert Owens)
V Recordings

Two big tracks that were featured on the 'Liquid V Club Sessions Vol 2' mix CD debut on vinyl. Marky & Bungle's rework of 'Movin' On', is big having been rinsed on the DJ circuit. Tough beats, the familiar "Movin' On" vocal and the warm guitar riff lull us before they flip the bass on its head, taking things dirty and rough, like a cheap Amsterdam whore; all nice in the dance. On the flip, A.I. team up with legendary House vocalist Robert Owens, resulting in a superb piece of Drum 'n' Bass with an old Detroit Electro feel, sweeping pads and warm atmospherics.

Total Science featuring MC Conrad
Soul Patrol
/ Remixes
CIA

At last the standout track from TS's recent album gets its vinyl release. Spread across two twelves, the first features the original with an MJ Cole dub mix on the flip. Playlisted by all and sundry, this shows the boys at their best with Conrad oozing his smooth vocal over the summer breeze beats. On the second 12", Total Science deliver their own remix with additional guitar from Brazilian wonder boy, Bungle. The vocal remains intact, but they choose to drop in some big warm rising bass on the bottom for added dance floor appeal. MJ Cole then provides his second take on the track on the flipside. Nice.

Mampi Swift
Zion (S.M.O.K.E. Remix)
/ Squids
Charge

It's great when label bosses award remix rights of seminal anthems to artists outside of the mainstream mafia because the results can be far more exciting and far less predictable, and Italian producers S.M.O.K.E. have demonstrated this with their remix of 2004's epic 'Zion'. On a personal note, an important element of the original was the dramatic intro and S.M.O.K.E. have recreated this well by incorporating most of the significant samples. The only potential criticism of the track could be the amount of chopping and changing, because the drop is so fat that allowing it to roll out would have sufficed. 'Squids' is on the flip; anyone remember 'Watermelon'? Heavy.

Matrix & Sonic
Flashlight
/ The Prophet
Metro

Matrix and the mighty Metro Recordings return to the fore with a great 12" full of party flavours. For the A side Matrix teams up with Sonic for 'Flashlight', a tune that takes you back to J Majik's 'Spaced Invader' vibe, using a funkin' Disco riff and pads that intro us into a large breakdown. From the depths then rises a stepped-up synth hook that takes you for a journey on the future-disco-soul-train. Flip for 'The Prophet', where Sonic goes it alone taking things a little deeper with a subtly pulsing bass riff and eastern vocal chants. In a world of mediocrity, this 12" shines.

Current Value
PSI Investigation
/ Mind Bullet
Trouble On Vinyl

Putting this release out on Hardware must have crossed the minds of the A&R crew at TOV. It is certainly one of the darker Trouble On Vinyl twelves of recent times. 'PSI investigation' opens with a mystical pad, but from the moment the beat is unleashed you know this a going to be a seriously techy track. At the drop, a filthy reece hi-passes down to build to a turbo-charged drop. 'Mind Bullet', on the flip, sounds like a revamped version of something off of Ram's 'Molten Beats' album, with 'Iron Lung' springing immediately to mind. A strong release that hopefully heralds a return to form for TOV.

Boneshaker
Ruthless
/ Our World
Sudden Def

The Sudden Def camp has been making some serious moves since Noisia's scintillating remix of Skynet's 'Carbon Shock'. After his remix of Task Horizon's 'Come Forward', Boneshaker gets rewarded for his efforts by being given a 12" all to himself and duly comes up with two Ram-style stormers, which is unsurprising as none other than Ant Miles has been guiding this young producer's talents. Sci-fi atmospherics permeate the rhythmic fabric of 'Ruthless', as synthetic melodic elements float over a rolling sub, making this a sure fire floor filler. The flip comes 'cross on a similar tip with a tough 2-step beat, a menacing synth riff and stomping bass.

SKC & Bratwa
/ Futurebound
Pain (Brookes Brothers Remix)
/ Fritenite
Critical

Critical demonstrates yet again it's one of the most diverse labels out there. The Brookes Brothers are hot property at the moment and here they show us why as they go in on 'Pain' and mould it into a fully charged dance floor burner with heavy hitting 2-step beats, driving b-line and very cool deck-stop edits. Futurebound drops by on the B side to roll it out with paranoid orchestral stabs that wind up into a drop that sees some dirty bass doubling up with the stabs. A few filtered breaks give this some good chopping ability in the mix too. Comes in limited green vinyl, so grab it quick!

Nu:Tone
The Things That Lovers Do
/ Missing Link
Hospital

Nu:Tone steps forth from the ward to sprinkle a little summer tenderness upon us as we head into the dark winter nights. Typical Nu:Tone sparkling kicks and snares roll from the off while muted wah wah guitars strum double time as a brass riff enters the fore. A warm modulating bass then drops in and we're off - nice but nothing to write home about. Flip for something a little bit different in 'Missing Link' where our man seems to have found a new tone (ahem, sorry). Bristol vibes run throughout with stepping breaks and a kick roll that lunges into a low-slung b-line. Cool on a big system.

Various Artists
Nasty Alien Bass Job EP
Back2Basics Vs Grid

After the evident success of the earlier collaborations between Back2Basics and Grid in 2005, the imprints rejoin forces to present another instalment of the wobbly bass line. Both labels would usually be categorised under the 'Hardstep' or 'Jump Up' section of your local record store, but there is a recognisable difference in sound between the two. The Back2Basics tracks capture elements of '94 Jungle, with DJ Spice employing the characteristic warp bass and JB & Dred Bass chopping their Amen to pieces. The Grid tracks, 'Boob Job' and 'Alien', are dominated by a penetrating LFO bass, the way only Twisted Individual knows how.

Leviticus
The Burial (Logistics Remix)
Chronic

After spending a million years on dub-plate, or maybe more like a year, the massive Logistics remix of 'The Burial', of one of Jungle Drum 'n' Bass' most defining moments, finally gets a release on a cheeky one sided white label currently only available from the V Cycle website. There are some minor differences from the version we've all heard rinsed out by the scene's elite, but the main elements are all present and correct; Logistic's razor sharp beats, speaker busting bass and, of course, those classic vocals! Big, bad and in my bag!

Various Artists
Street Technique Pt 3
Technique

The initial plan was to release the Street Technique LP in one unit as a four-piece vinyl, but the bashment boys eventually decided to spread the tunes over a series of double-packs. One negative consequence of this decision has been the delayed release of some of the tracks, meaning they have been caned on plate for some months now. This includes arguably the biggest tune from the album, 'Cape Fear'. Reminiscent of DJ Fresh's 'Elm Street', it begins with the soundtrack of a classic horror movie and then drops into a bouncy stepper full of those familiar Euro Trance stabs. Good stuff.

Missy Elliott
We Run This (High Contrast Remix)
Atlantic

Another large commission for High Contrast as he takes on Missy Elliot in the studio to give her the makeover she so needs. Using a Hip Hop intro with Missy's chats running things and a grandiose horn riff just like HC likes it, he gradually introduces a dirty reece bass from the depths. The major key gives a real uplifting vibe to this as the clattering beats drop and Missy proceeds to tell us "We run this shit". At the second drop HC introduces a wailing synth line similar in style to that in 'Days Go By'. All in all a nice remix that will see Missy gaining extra appeal.

Noisia
Bad Dreams/Omissions
Vision

I was a tad apprehensive as to the quality of the third Vision offering after Noisia's brief spate of samey releases, but how foolish I was; the trio once again proceed to set the benchmark with this majestic 12". Deep, driving and as solid as Ron Jeremy on set, 'Bad Dreams' ploughs through your dormant cortex with killer kicks and a disgusting warbling mid-range bass. Flip for the menacingly oppressive 'Omissions', whose delicate rattling rhythm, warping bass and intricate percussion immaculately complement its swelling synths. Only Noisia know how to sculpt every drop, transition, edit, filter sweep, delay tail, etc. with such care and precision. Music to Tai Chi to, if you're a bit twisted.

Dillinja
The Dillinja EP
Valve

D'n'B fans - you know the Dillinja drill; it's all about his own brand of dance-floor demolishing Drum 'n' Bass. This EP is all about 'Who U (Oi)' with its winding Reece bass and cheeky vocal samples, you wouldn't listen to the entire tune, which is essentially a glorified loop, but it rips through the mix! God alone knows what's going on with 'Gangbang', not feeling the new version, mostly because it sounds like a robotic cat having a nasty argument with a ZX Spectrum! Dillinja saves himself with 'Bell Tune' and 'Holla' on the second vinyl though; these manage to be straight up dancefloor material without being too offensive to the chemically un-enhanced ear. Weapons of Bass Destruction!

Vital Elements
Bad Boy Tune
/ Flipside
Basement Records

For those who aren't aware, Basement Records started up in 1991, when Es were good, you could speak to strangers as long as you were asking one of the standard three questions, "What's your name? Where you from? What you had?", and everybody wore cheesy grins on their faces and Vicks Vaporub on their chests. Fast-forward 15 years later and Basement Records is starting back up with some Old Skool inspired D'n'B. First up to the plate, Vital Elements combines pounding breaks, Hardcore leads and grinding reeces amongst the myriad of mentasms. Hardcore will never die…or so Basement tells us.

ASC / Cryo
Bad Dreams
/ Girls And Their Demons
Covert Operations

So you thought 'atmospheric' Drum 'n' Bass was dead? Think again; it's back, and this time round it's grown some balls! Covert Operations and its owner, ASC, have been pushing this new take of that classic GLO sound for some time, but this latest release really shows just how good this sub-genre can be. 'Bad Dreams' rolls out with a sinister tone; moody synths and heavy bass create a character you wouldn't want to meet down a dark alleyway. Meanwhile on the flip, the long overdue 'Girls And Their Demons' offers a completely captivating vibe that builds and progresses all the way through. Essential listening!

Cooh
Love In Cage
/ Breath Stop
G2

Next up on G2 steps Bulgarian Cooh with a pair of darkside stormers. 'Love In Cage' sounds like a toolbox being put through a mangle and then thrown down some stairs; that is to say it stops and starts with bass pounding, beat smacking regularity. If you like it tough and glitchy, then this bad boy is for you. Meanwhile, 'Breath Stop' offers no release in the relentless beats and bass department, but decorates the whole theme with some pretty atmospherics and a synth lead. I don't know whether to dance or hide in a cupboard until the Apocalypse comes!

SKC
Killing Me Softly LP Pt 1
Commercial Suicide

The first instalment of SKC's 'Killing Me Softly' long player is here and offers a diversity that you would come to expect from an A&R master like Klute. Commercial Suicide has always come correct with a variety of styles that all seem to retain a common vibe. The picks on this first EP for me are the synth-heavy, dance floor friendliness of 'Alpha Centuri' and the dubbed out raw power of SKC's own 'Offguard' remix. Both 'Composure' and 'Break It Down' offer something for fans of the Commercial Suicide sound too though. Can't wait for the second half!

Brockie & Ed Solo
System Check (Gen Dub Rmx) / Lost Bass (Rmx)
Undiluted

Kings of the underground Jump Up scene, Brockie & Ed Solo, have provided us with some classic dance floor killing hardware over the years, and now they're back with some fresh remixes of said classics. On the A side, Generation Dub twist 'System Check' up with their cut-throat sharp beats and hammering bass. Flip over and Brockie & Ed Solo rework 'Lost Bass' themselves with results that will please the Jump Up crowd, but probably won't go down hugely well with the wider D'n'B audience. Worth buying for the A side though. Personally, I use it to test the ICE in my Vauxhall Nova! Brap!

Submorphics
/ Bcee & Lomax
Miles Ahead / Dust Till Dawn (Danny Byrd Remix)
Spearhead

Rubik offshoot, Spearhead, has become a veritable Liquid Funk monster, feeding on classic breaks and Rhodes samples at night and sleeping in a bed of soulful silk by day. Stepping up to the plate on this release are American newcomers Submorphics with the sun-drenched sound of 'Miles Ahead'. There are big things to come from these guys and if you like your D'n'B more musical than most then you'll lap this up. Onto the B side and Danny Byrd gives 'Dust Till Dawn' a melodic re-rub that could lift the spirits of the most clinically depressed, burnt out raver. I dare you not to smile when you hear these tracks!

Fat Freddy's Drop
Cats Crays (A.I Rmx)
Kartel

Here we have a little dubbed out outing from Fat Freddies drop with the well received 'Cays Cray' this particular track has been given the royal remix treatment from none other than the Artificial Intelligence who come together to bring us a tidy little roller. Starting off on a Dub Reggae tip and moving swiftly into sultry vox and effects A.I. take this track on a space ride into sound with their trademark beats and LFO bass this one hits the spot with euphoric vibes. Definitely a special one not to be missed.

The Panacea
Carborundum
/ Calcifer
Offkey

As a general rule, one can assume any tune that starts with a robotized voice spitting apocalyptic futuristic nonsense over half-tempo drum rolls and bleeps is gonna kick into something so hard it'll make you shit and die when it drops; 'Carborundum' is no exception. It's an insane bruising of sirens and breaks, and, while it might not be anything entirely new or innovative, it's hard, nasty and bound to get serious dance floor action. AA side, 'Calcifier', is a bass-heavy, half-tempo creeper tune, which makes for reasonable listening, but trust me, it's the A side that'll keep heads nodding.

Nightwalker
The Secret Scrolls LP Pt 1
Nightwalker

Having never really been a fan of anything I've heard from Nightwalker, I wasn't looking forward to reviewing the first part of his album project; 'The Secret Scrolls'. However, I have to say that the tunes on offer here are a cut above anything I've previously checked, so with my diplomatic hat on, let's examine further. 'Journey' opens with a melodic intro before dropping into a stop-start wobble assault, which sounds better than you'd think it might from the description. Then 'The Awakening', 'Style Steppin' and 'Demolition' all follow in much the same vein. If you like Jump Up, then check it, if you don't, then avoid like the plague!

Various Artists
The Big Picture EP Pt 3

Liquid V

Being the last in the vinyl EP series to be taken from the 'Liquid V Club Session Vol 2' album, expectations were high for this release. However, with the addition of two tracks that weren't on the CD, this somehow doesn't quite cut the mustard. Kubik & Lomax's 'Edge City' is a beautiful piece with its cascading keys running throughout over deep subs and rock-steady drums. Beta 2 & Zero Tolerance come even deeper with 'Perseverance', but Kabuki's 'Steroid Funk' doesn't really inspire with a repetitive live bass riff; maybe one for the mix. TK's 'Never Never' finishes things off with rattling beats overcast by a slightly overbearing vocal sample.

Misanthrop
Misanthrop EP

Subtitles

The first Misanthrop release on Subtitles left me a bit cold, but this EP demonstrates that Teebee knew exactly what he was doing in giving this talented young producer a debut motivational outing. Virus vibes permeate the grooves of this excellent double pack that all tech-infused heads should own. Lead track, 'Viper Fish', is a powerful rough and ready roller with a tough step and a grating screw-face riff. 'Centrifuge' resurrects those Virus vibes with an aqueous b-line and guitar strum edits reminiscent of 'Function'. 'Chaos Control' follows a similar route while Teebee's remix of ' Perfect Happiness' sees the label boss on top form once again.

Shimon
The Shadow Knows EP

Ram

Whilst Ram lead the way in breaking new talent, sometimes it's nice to rewind and let the old dogs tear it up. 'The Shadow Knows' has been a long time coming; as with the whole EP it has an older vintage Ram sound about it, led by a distinctive riff that works so well in the mix. 'Hands Up' featuring Daddy Freddy is serious party fodder, but 'Crossbow' wins it for me with a funky bass-stab riff that morphs at the end of each phrase. 'Drug Mule' finishes us off using a vocoded vocal a la 'Screamer' over some relentless undulating bass. Wicked Shimon.

Justice
/Justice & Endemic Void
Aquisse '06 / Monochrome

MJazz

It's been a long time since we saw Justice's name next to a piece of music. Well known for his releases with Blame on Moving Shadow nigh on 15 years ago and for his solo work on labels such as Hydrogen Dukebox and Whitehouse, he's back with his familiar brand of modern Jazz on new Nu Directions offshoot, MJazz. On the A, Justice gives his Basement classic 'Aquisse' a new coat. Retaining the original's Electro beats and rising synth, Justice adds a rolling filtered reece for that modern finish. On the flip he teams up with Endemic Void for the bubbling Jazz work out 'Monochrome'; double bass-tastic!

Cloak & Dagger
Time Travelling/Soul Sauce

Subtle Audio

You're always certain to get something unpredictable with leftfield label Subtle Audio, and Cloak & Dagger does the business here. 'Time Travelling' is a tribal stepper that leads with a smooth pad, soon replaced by a deep bongo stab melody, before bleeps ride out the track after the bridge. The quirky 'Soul Sauce' serves up some Bossa flavours with an extended downtempo intro shaded by grating washboards, rapid bongos, theramin, piano stabs and a double bass line. By the time the beats drop, you're already swaying, and once they do, you'll find yourself hot-stepping on wooden floorboards. Unique.

Dekota
After Life / Never Run Away

Osiris

Set up to offer a more varied pallet of D'n'B to Defcom, offshoot Osiris debuts with an excellent 12" from Dekota. The eerie 'After Life' is of a subtle meanness that makes your hairs stand on end; tight Funk breaks, building string harmonics and chilling FX accompany you to the bridge as the bass pounds and the a guitar-like reece slowly creeps in. Dekota then creates a melodic mesh of lightly distorted synths for a second drop that will have you calling "Wheel!" The flip is a mellower piece with echoing keys and a pitched up "Never run away" female vocal sample offering soulful melancholy. Good stuff!

Clipz
Download / Get Down

Audio Zoo

According to dance floors worldwide, Clipz can do no wrong. According to forums net-wide, you hear better tunes when browsing the ring tones on your mobile phone. I'm neither here nor there, as whatever I say will make no difference to the fact that these tunes have and will get bashed by DJs at all levels; it's Clipz for Christ sake! What I will say though is that the beats are surprisingly thin and, although Clipz claims he has started his Audio Zoo imprint to "put out some varied styles", there doesn't seem to be anything new going on. Still, props are due for "Keep Vinyl Alive!" battle cry on 'Download'.

Baron
Drive In, Drive By / St. Elmo

Breakbeat Kaos

Exclusive BBK signing, Baron, has been rather quiet of late, building up to his debut album we're told, and by the sound of this 12" it's going to be worth the wait. 'Drive In, Drive By' is a VIP mix of his previous BBK hit 'At The Drive In'. Not changing things too much, simply tweaking here and there, adding a love-it-or-hate-it guitar riff and a nice switch up halfway through, this version improves on the original, but not enough to make it an essential purchase. Mind you, 'St. Elmo' on the flip more than makes up for that; similar vibes reign supreme and showcase an unseen side of Baron.

Noisia (Drifter) & Shanondin
Afternoon Delight / Angel Eyes

Engine Music

Having provided artwork for many top labels, Engine now try their hand at A&Ring. Judging by the calibre of this 12", they know what they're doing, picking up two beauties from Noisia (in their mellower Drifter guise) and young Dutch talent, Shanondin. 'Afternoon Delight' mixes thought-provoking strings and a pulsating bass line, completed by a techy roll-out section. The much sought after, 'Angel Eyes' on the flip makes excellent use of a cinematic string sample in the intro, before stripping things down to the bare essentials on the drop. It's all about the reverbed break edits; it's those touches of class that make all the difference.

Sabre
Language Barrier / Cellar Dweller

Horizons

The accolade of "one to watch" gets bandied about too freely in Drum 'n' Bass, but if anyone deserves it, it's Sabre. From his early work on Emcee to his more recent outing on Future Thinking, Sabre has showed class, delicacy and attention to detail, and all these characteristics are in evidence on this superb 12". 'Language Barrier' leads with crunchy breaks that satisfy like autumn leaves under foot before assorted layers of synthetic and organic harmony float in on a cool breeze of bleeps and warping synths. The dark and brooding stab-led 'Cellar Dweller' completes this release to make it the best 12" on Horizons for quite a while.

Klute
Revolution/Most People Are Dicks

Shogun Audio

'Revolution' is quite simply banging! I challenge anyone not to bruk out to the momentous bass line that Klute conjures up with dubbed-out melancholic harmonics. Add to that the conscious vibes provided by the Jamaican vocal sample and you've got a ridiculously simple, yet ridiculously effective dance destroyer. The funny thing is that with the title of the flip, Klute is probably poking fun at the people who like the slightly contrived, made-in-an-hour A side. The Underfire meets Certificate 18 'Most People Are Dicks' is definitely more Klute-like, with sci-fi strings and FX, a Hoover bass and a rubbery stab dominating the proceedings.

Blu Mar Ten
Black Water / D&B Remix

Exceptional

Original atmospheric Good Lookers Blu Mar Ten have been having a bit of a renaissance recently. Releases on Shogun Audio, Renegade Hardware and Phuzion have proved their diversity to the D'n'B massive and now it's time to drop the sampler for their forthcoming (non-D'n'B, shock horror) album. 'Black Water' features lush atmospherics and an altogether laid back vibe but Junglists should head straight for the flip where you will find a Drum 'n' Bass remix that harks back to that classic GLO sound BMT are so well known for. Straight up Liquid soul; standard.

Calibre
DAT:Music EP

Soul:R

This EP marks a new direction for Calibre as he tries his hand at a more synthetic and less sample-based sound. It's certainly not his best work to date, lacking that usual Calibre depth and warmth, but everyone will undoubtedly find a favourite. It's also worth bearing in mind that the high standards set by the man from Belfast shouldn't be taken for granted. 'Luminous' is the stand out with it's warbling bass and reverberating chimes, whilst 'Deranged' is a tidy roller with a low-passed reece b-line that occasionally reappears from it's filtration to provide grit. The EP also includes 'Take It Back' and 'Past Imperfect Future Tense'.

Universal Project
Nu Born / Outrun (Aspect & Gremlinz Rmx)

Universal Project

All of the classic UP elements are present in 'Nu Born'; Old Skool FX, acidic arpeggios, steppy beats, industrial clangs and a Hardcore mentasm riff. Add to that a sneaky Matrix sample and you've got a 2001, Hardware-at-The-End era, peak time smash. However, that's exactly the tune's problem; although it's good, it's a touch dated. UP are clearly talented producers, but their sound needs to evolve for it to survive. On the flip, 'Outrun' gets maple-leafed as Canadian darkside duo Aspect & Gremlinz work their spooky trademark hypnotics.

Matrix & Futurebound
Universal Truth / Skyscraper

Viper / Metro

Matrix & Futurebound ready us for their forthcoming 'Universal Truth' LP with the first in a series of samplers featuring the LP's banging title track and the Disco House influenced 'Skyscraper'. After a brief yet superb intro full of euphoria and soul reminiscent of Four Hero, guitars start to creep in and we drop into a more conventional yet amazingly produced big impact Rave-Rock extravaganza. The flip has an authentic '80s feel to it with synthesized guitar stabs and screeches along with a vocoderized pad that'll have you flash-dancing around your room. This sampler is the work of a duo at the top of their game at the moment.

Break
The Truth / Evil Twin

Symmetry

Break finally drops the first release on his new Symmetry imprint, graced on both sides by the man himself. Hammered by Andy C, and, for reasons that are clear for all to hear, 'The Truth' is an emphatic rolling b-line stormer that Break peppers with filtered drum incursions, flinging in edits with exceptional skill, before a searing mentasm enters the fray after the bridge. "People are gonna be in demand for the truth", and the truth is you need this record. 'Evil Twin' is far more sinister; Virus vibes abound as the classic Worm break dominates the rhythmic structure of this minimal, stab-led stepper. An irresistible trip down memory lane.

Sileni
Twitchy Droid Leg Rmxs Pt 2

Offshore

And now for something completely different...The eccentrics at Offshore have outdone themselves by getting Martsman to totally bend up Sileni's appropriately titled 'Twitchy Droid Leg'. Some serious work went into this remix. The continuously progressing Electro beats absorb you into their spasmodic off-kilter frenzy as the inventiveness of the edits astounds you. Once the mind-bending starts getting serious, you'll be off your chair clicking your fingers in true Ali G fashion, shouting "Boh, Boh Boh!" Hear it to believe it peeps. The flip is taken care of by Dubstep heroes, Vex'd, whose uneasy remix is typically gritty and apocalyptic. Paranoid? You will be!

Do The Math / Sabre feat Jenna G
The Late, Late Show / NYC

Emcee

GQ's Emcee continues its soulful assault with this tidy release. 'The Late, Late Show' by London collective Do The Math, is a flowing pad-led musical piece with rising brass sweeps, a staccato b-line and an echoing female vocal; pleasing to the ear. In 'NYC', Sabre once again demonstrates his skills, composing an elaborate piece with a complex arrangement around the vocals of the ever (too) present Jenna G. Beats reminiscent of Total Science circa 2001 scuttle through the mix as sombre pads and an unpinpointable soulful piano sample provide the harmonics for the masterfully mixed vocal. An impressive show of strength from Emcee, Sabre and Co.

Rogue State featuring DBO General
Bashy Fashy (Jaydan Remix)

Bongo Chilli

After Benny Page's Ragga Jungle remix of 'Sound Like', Bongo Chilli employ the Propaganda bounce-meister Jaydan to provide a Jump Up twist to Rogue State's doom-ridden Electro-Bashment cut 'Bashy Fashy', which sees the return of DBO General of 'Fire' fame. Delayed Dub sirens and trademark barking riffs are in full effect on Jaydan's no nonsense dance floor killing re-rub. The 12" also includes Rogue State's dark Dubstep '140bpm Mix', which, unlike Jaydan's mix, makes use of the full vocal track. D'n'B DJs might also find the original useful as, thanks to its D'n'B sensibilities and half-time tempo, make it mixable with 174bpm riddims. Bashy indeed!

ICR / Macc
So Unloved / End Of Me

Counter Intelligence

CI have always been innovative with their releases and CI006 is no different, showcasing producers ICR and Macc. Hungarian ICR's, 'So Unloved', is a dark, atmospheric roller; sparse Jungle drum cuts and spooky tremolo piano conspire to mash your head at the end of a long night out. On the flip, Macc's 'End Of Me' incorporates the recognisable Apache break reprogrammed into a weighty, if sombre tune. Although both sides are quality productions exploring the spaced-out side of Jungle, the smart money's on 'End Of Me' with its jazzy breakbeats smacking against deep swollen bass lines. Lush.

ASC
Distress Signal / Second Sight

Soothsayer

'Distress Signal' is a stunning composition. Covert Operations label boss, ASC, creates a unique tension with his cinematic intro, before an ambush of lava-like bass, glitchy interferences and stepping breaks floor you within four bars. The continuously evolving atmospheric fauna is punctuated by a vast array of varying sonic textures, yet the track never sounds cluttered, with ASC making full use of the stereo field. This one will appeal to the tech-heads and beat-freaks alike. The flip concentrates on breaks, with a 'headzy vibe that rests somewhere between Doc Scott and Source Direct, and that says a lot for its quality.

Skream
Midnight Request Line / Deep Concentration (Zinc Remixes)

Bingo

It was never going to take long for Dubstep maestro, Skream, to get the D'n'B remix treatment and it comes as no surprise that it should be Zinc to do the honours, not least because Skream is considered by many as Dubstep's equivalent to the Bingo boss, and that Tempa is part of the Bingo empire. Zinc faithfully ups the bpms, retaining all the elements of both Dubstep classics, giving them a half-time rhythm and a decent dose of Bingo bass. The only shame is that Amit wasn't handed the rearrangement duties for at least one of these tracks. Now that would've been a twelve!

The Freestylers featuring Pendulum & Sirreal
Painkiller (Original / Noisia / Breaks Mixes)

Against The Grain

Teaming up once again following the success of 'Fasten Your Seatbelts', Pendulum and The Freestylers churn out yet another slab of dance floor mayhem in the form of 'Painkiller'. Featuring the angst-ridden vocals of Sirreal, 'Painkiller' gets the remix treatment from Ed Solo & School Of Thought, who bring a bass laden Breaks smasher, but it's Dutch trio, Noisia, who show us how it's done. Their remix combines punchy drums, grinding bass and screeching synths, while Sirreal's vocals sit centre stage in the mix. More disgusting than a rotten meat sandwich!

Ego Trippin'
Something In Your Ear / Disversion

Direct

After Majistrate & Nicol's 'It's Like A Jungle/Blizzard' 12" comes the ninth release for DJ Ollie's Direct Recordings, for which he has procured the skills of production trio Ego Trippin' of Frontline and Frequency fame. Both tracks on this no nonsense dance floor release live up to the label's name of being direct. 'Something In Your Ear' on the A side comes in with female vocal snippets and twanging guitars before an Amen drops and the bass line rolls. Flip for 'Disversion', a Reggae-sampling number with thin beats underpinning the interplay between a droney synth and wobble stabs.

www.turbopromotions.co.uk

THE TURBO PACK

SOUTH ENGLANDS NUMBER 1 FLYER PACK

Distributing 10,000 Turbo Packs every month across the south of England. In Shops, Clubs & Bars.

FREE! INSIDE EVERY PACK YOUR £2 OFF ENTRY AT MOVEMENT - BAR RUMBA COUPON

PO BOX 809
CAMBERLEY
SURREY
GU15 2ZU
+44 (0) 1276 684 924
+44 (0) 7956 644 415
+44 (0) 7852 151 771
info@turbopromotions.co.uk

LOOK OUT FOR THE SPECIAL EDITION COLLECTORS COVERS ON THE STREETS AND IN THE SHOPS NOW!

SOME OF OUR DRUMnBASS & OLD SKOOL TREASURED CUSTOMERS INCLUDE...

Ravenation INNOVATION ONE NATION BREAKIN SCIENCE ACCELERATED CULTURE HEAT FEVER HELTER SKELTER DRUM&BASSARENA + LOADS MORE

Turbo promotions

AREA51 RECORDS

TRANCE - TECHNO - ACID TECHNO -FREEFORM - BREAK BEAT - DRUM & BASS - OLD SCHOOL - HARD HOUSE - HIP HOP

ALL GENRES OF UNDERGROUND DANCE MUSIC

FOR ALL YOUR DJING NEEDS, DECKS, MIXERS, NEEDLES, SLIPMATTS, RECORD BAGS, DECK TABLES, VINYL STORAGE

PRO AUDIO - SPEAKERS - AMPS PROCESSORS

FOR HIRE - SOUND SYSTEMS 1-30K, LIGHTS/LASERS BACKDROPS

WEB SITE LAUNCH END OF NOVEMBER WWW.AREA51-RECORDS.CO.UK

www.rapshack.co.uk

108 110 SOUTH STREET, BRAINTREE, ESSEX, CM7 3QQ TEL. (01376) 331701

compiled by
SOTO & Mister Sushi

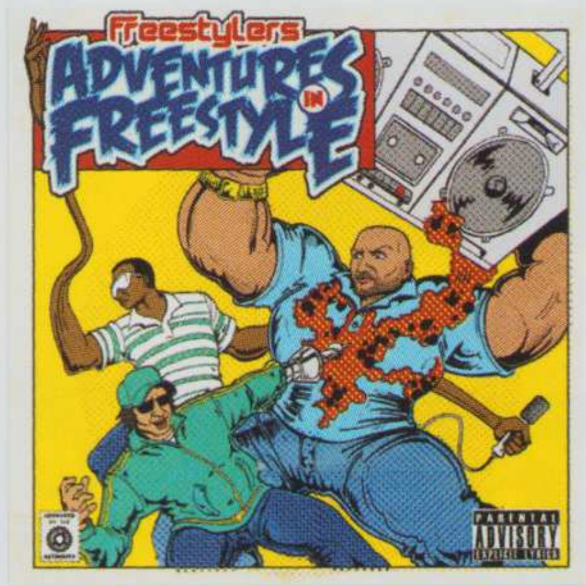
Breakbeat Reviews

Krafty Kuts
Freakshow
Against The Grain

Krafty Kuts has more than proved he's got the skills to pay the bills when rocking the decks, but the prospect of an LP has come with some mixed feeling within the scene. 'Freakshow', however is beyond good! Pooling his influences and taking in his love for Hip Hop, Funk, B-Boy Electro and whatever else comes to mind, the standouts come thick and fast. Long time Drum 'n' Bass chief, Dynamite MC, pops along to drop some of the strongest lyrics I've heard on 'We Do This'; a bass-led head-nodder that'll have you bouncing off the walls. Elsewhere, the storming collab. with Tim Deluxe, 'Bass Phenomenon', blasts out of the speakers. Excellent!

Bonobo
Days To Come
Ninja Tune

It's not often that an album of this standard comes along, but to say 'Days To Come' is outstanding would be an understatement. Bonobo has really come of age with this album, having dropped his debut a number of years ago on Tru Truths. Featuring the heavenly vocals of Bajka on a number of tracks, including the recent single 'Nightlife', this is one of those albums that you can't categorize because it covers such a wide range of sounds. Part Four Tet, part DJ Shadow, 'Days To Come' draws you in with every listen. This is a timeless piece of work.



Freestylers
Adventures In Freestyle
Against The Grain

Having mastered the Breakbeat scene, the Freestylers turn their hand to a new LP focusing on songs, as opposed to big ass bass. Saying that, the Ragga-laced 'Jump 'n' Twist' will have Breakbeat followers falling over themselves. 'Adventures In Freestyle' covers more genres than you can shake a stick at; dipping its toes in many a musical pool, from the Punk Rock smasher that is 'Security' to the infectious piano line and uplifting vocals of 'Could I Be Dreaming?'. The monstrous collab. with Pendulum, 'Painkiller', sounds better with every listen, while LP closer, 'Infernos', features some fine vocals and classy production. Quality stuff from the freestyle boys.

Various Artists
So Far So Good Volume 1
IBreaks

The natural progression from running a successful Breaks internet radio station is to start a label under the same name. This is the sound of a label growing with every release and finding a common thread to give it an identity. There's a real swagger about the tracks on this compilation, punctuated by well-defined beats that cut through the rolling, throbbing bass; essential prerequisites for a no-nonsense workout. There's all manner of quality names on here from BLIM to Slyde, Santos to Maddox, and peaking with excellent contributions from Rogue Element and SuperStyleDeluxe, whose sleazy funk-filled cuts are the bona fide highlights of this album.

Digital Base
Schranzinger / SuperStyleDeluxe Remix
IBreaks

If you're a fan of stripped down, jacking, monotone, quirky Techno, then you'll take a fancy to this original Teutonic workout. If not, then you might find the sizzling, funk-fuelled excursion provided by SSD to be right up your alley. They take the original and inject a much-needed shot of cheeky-synth.-funk-juice right up its arse, after which it can't help moving said arse in an involuntary rhythmical motion, much like your own will be when you experience this slick little jerky funkster next time you're on the dance floor of your local Breakbeat emporium.

Bengston
Hanzo / Kickflip Rmx
Ritmic

On this 12" we see Swiss label boss, Bengston, deliver some seriously chugging tribal, driving beats, complete with African chants and pipes. This one's for the 3am crowd; heads down and time to shimmy your butt to some serious plod grooves and deep bass lines. The flip sees Kickflip on remix duties with his trademark tight-as-a-gnat's-chuff production skills. There's more of a peak time edge to this mix; the percussion is pacier and includes a full on climactic breakdown. The tribal African vibe is still here, married to a techy 4/4 break and undulating bass line.

Move Ya! & Steve Lavers
We Rude / Jack Trak
Audio Bugh

As well as being totally in your face, this teched-out gritty workout manages to keep the funk quotient turned up to +10, due in part to the squelching, gurgling bass line. 'We Rude' is an interesting track with a kick-ass snare, rolling edits, emotive chords and vocal snippets; full on sneering attitude coming to a dance floor near you. The flip is a dirty low-rider with a sleazy rasping subby bass line that snakes its way through this deceptively simple jacking track. A female vocal sample is very simple, but really adds to the track. An incessantly pounding, yet brooding number.

Noisia
Gutterpump / Rogue Element Remix
Passenger

These boys have been making some serious noise in the Drum 'n' Bass world of late and now they're turning their hand to Breakbeat; and thank God they have. The bizarrely named 'Gutterpump' kicks off down the usual route of bass and beats, making for an easy-to-mix DJ tool, but before you know it, the breakdown kicks in with massive stabs and vocal hits. From there, it jumps into a twitchy Electro-Tech shocker with bass so thick you could spread it on your toast. Tom Real & Rogue Element get busy on the remix and, as you'd expect, it's a winner.

General Midi
Never Gonna Stop The Show (Remix / Dylan Rhymes Remix)
Distinctive

My favourite track from the 'Midi Style' LP gets a well-deserved overhaul. Taking the lead, General Midi rips the living guts out of it; cutting up and twisting MC Jakes' vocal tones and melding them into Electro-drenched bass to great effect; making for a bouncy tech-laced beast. This will have the room jumping from front to back. On the flip, for all you Electro fans out there, Dylan Rhymes shows us he can cut the mustard like no other, turning in a House-flavoured banger of full fat proportions, with a synth. line so addictive you'll be spinning this one time and time again.

Future Funk Squad
Towards The Sun (Evil Nine / Paul Woolford / Hybrid Remixes)
Default

After a limited promo run last year, FFS's 'Towards The Sun' gets the full release it rightly deserves, with a raft of remixes to please all tastes. While Hybrid drop their first remix in a long time and Paul Woolford takes the track to the Techno floors, it's the Brighton-based Evil Nine who really flick my switches, turning in possibly their best reworking to date. Kicking off proceedings with trademark big room live drums, punchy bass and cutting guitar stabs, a vocal breakdown ensues. Slapping you straight in the chops, the drop explodes resulting in a sure-fire dance floor swipe.

Merka
My Spaceship / Act Now
FAT!

Merka keeps flooring the competition in Breakbeat land, time and time again! Hot on the heels of his last FAT! 12", the 'man who can' drops another double-headed monster on our asses. 'My Spaceship' takes on the form of an intergalactic floor-burner; craftily merging bleeps and bass for an Old Skool-soaked beatage. The icing on the cake has to be the '70s horn section. Flip over for a more heads-down journey; 'Act Now' has been slaying the floors of late and rightly so, gracing the stage with a reserved intro. before slinging down for a stomp fest. Must have!

Si Begg
Jetlag And Tinnitus Pt 1
Noodles Recordings

Busying himself with an onslaught of remix requests, Mr. Begg has been quiet on the originals front of late. However, he's back with a new LP on his Noodles imprint and, if this first sampler is anything to go by, we're in for a treat. 'My Style' takes on the form of a battle between man and machine, testing the listener to their limits. My fave, 'Non Stop Cut Paste', does exactly what it says on the tin, switching frequencies with ease. A melting pot of glitched-up sounds and warped vocals slam into mangled drums and bass. This is the dog's nuts!

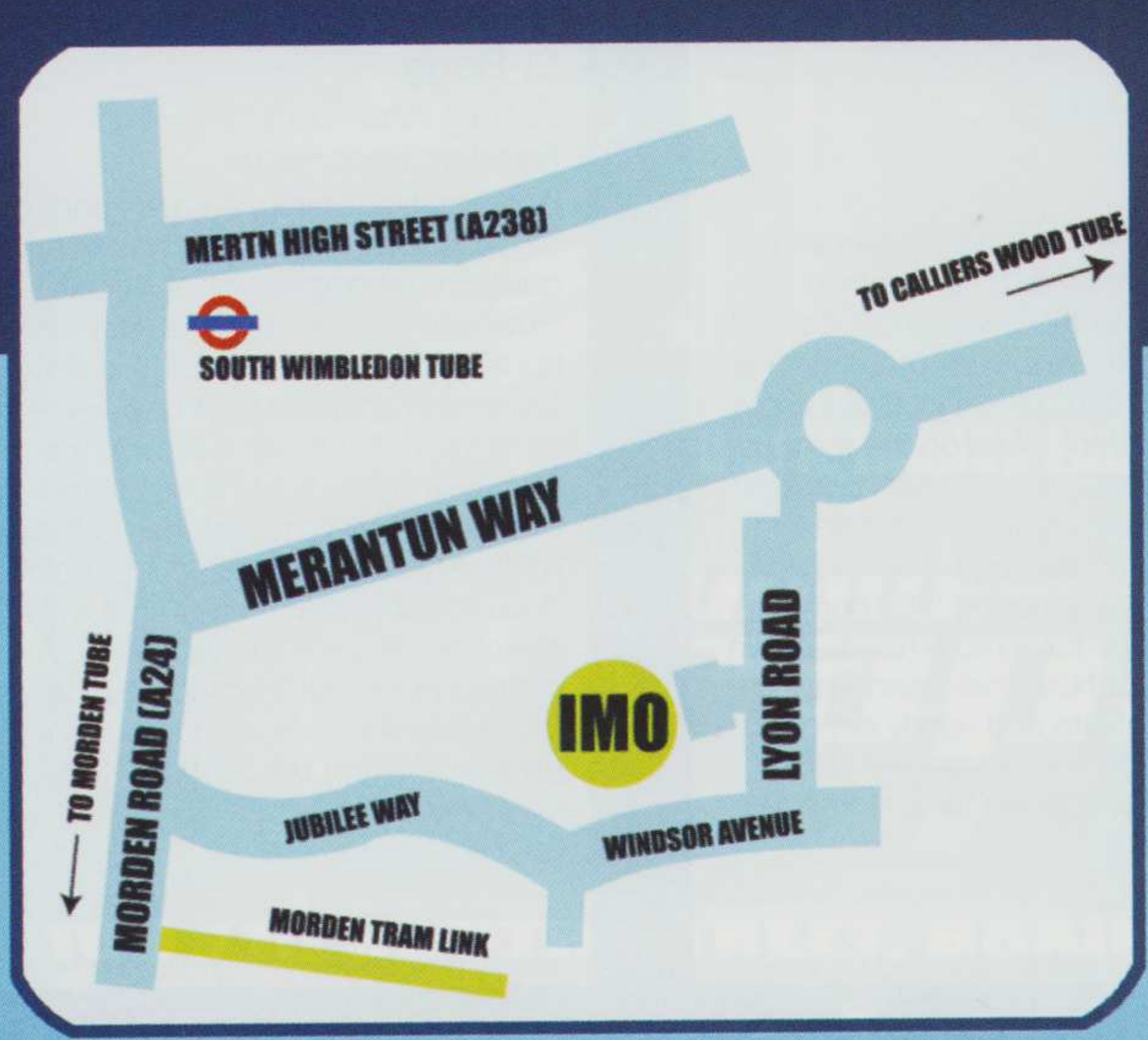
IM records

www.imorecords.com

SPECIALIZING IN VINYL PROMOS & NEW RELEASES, TAPE AND CD PACKS, DIGITAL DOWNLOAD AND MUCH MORE

HARDCORE, DRUM N BASS, HARD DANCE, HARDSTYLE, GABBER, DUBSTEP, BREAKS, HIP HOP, TECHNO, OLD SKOOL, CLOTHING, MERCHANDISE & EQUIPMENT

IM records
www.imorecords.com
IM records
www.imorecords.com



POSTAGE IN THE UK STILL ONLY £2.50 ANY SIZE ORDER AND BRAND NEW EUROPEAN AND WORLDWIDE SHIPPING PRICES
- FOR ALL YOUR DIGITAL NEEDS CHECK WWW.IMODOWNLOAD.COM
- WATCH OUT FOR DREAMUKONLINE.COM (FORMALLY DREAM FM) AND IMOTV BEING RE LAUNCHED SOON

SECURE ONLINE ORDERING - TELEPHONE ORDERS TAKEN : +44 (0) 8707767777
LONDON'S ONLY DJ SUPERSTORE WITH VIRTUAL DECK LISTENING POSTS.

7 LYON ROAD, SOUTH WIMBLEDON, SW19 2RL - PARKING AVAILABLE

MONDAY TO SATURDAY 11AM – 6PM

Compiled by
Allan McGrath

HARDCORE REVIEWS

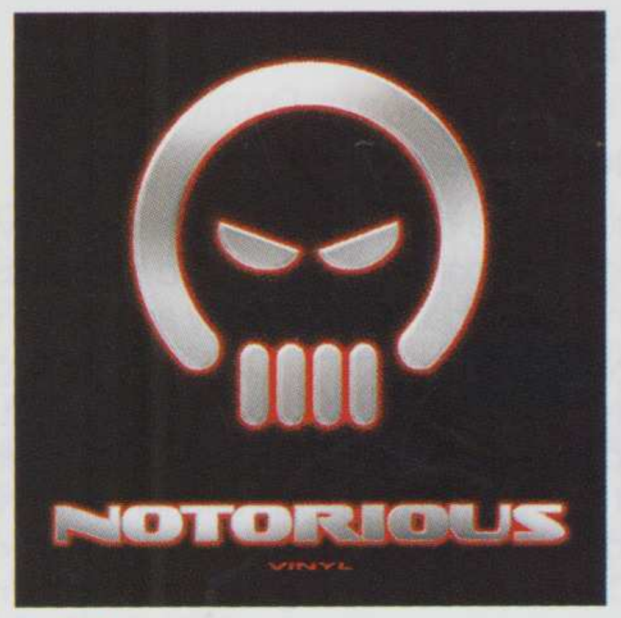
Kevin Energy & Cube::Hard / Visionary
Voice Of Carme / Taste The Funk (Cube::Hard Rmx)
Stompin Choonz

Stompin Choonz returns and boy does it mean business. A label that has given us so many innovative releases over the years was always going to drop something special to kick back into action, and Kevin Energy & Cube::Hard's 'Voice Of Carme' is just that. Take one pulsing melody, sprinkle with one otherworldly Celtic vocal, coat with a spine-tingling acid line and serve with an unpredictable finish of euphoric key changes and drops; as original as anything we've heard all year. On the flip, Cube::Hard delivers another reminder of his talent with a soaring rework of Visionary's 'Taste The Funk' that deserves to be in anyone's box.

KAOTIK
RECORDS

Kevin Energy / Social Outkast
Message Mayhem / Feel The Heat / Freedom (K. Energy Rmx)
Kaotik

Kevin Energy's debut on Sharkey's Kaotik certainly pushes a few new buttons, not least because 'Message Mayhem' owes a healthy portion of its sonics to an answer phone message left by Jon 'CLSM' Doe on Kevin's phone. Not content with using the message as an intro, Kevin then twists up Jon's vocal chords before leading into an epic freeform breakdown and riff combo. The killer punch, though, is the devastating D'n'B drop two thirds through. Meanwhile, 'Feel The Heat' is a pulsing freeform roller coaster gleamed with K Complex's distinctive engineering finishes, whilst Kevin's 'Freedom' remix is a spine-tingling update of a classic from Sharkey's former Bonkers label.



DJ Kurt
The Ruff Ride EP
Notorious Viny

Grab your hard hats and get ready for another distorted kick attack from Marc Smith's unstoppable Notorious Vinyl. This time, the crazy Scotsman calls on DJ Kurt to supply the ammunition, with 'Ruff Ride Provider' lifting some classic Gabba sounds and a euphoric melody that some of you might recognise. Crazy cut up Electro edits and "Ruff cut" Rap samples add the attitude. On the flip, Kurt remixes a track special to Marc Smith from his Rezerection days. 'Space Odyssey' is a rave attack using the epic strings from the Stanley Kubrick flick of the same name. Sirens, bouncy beats and some truly head twisting drop damage do the biz.

NU ENERGY
FREEFORM FOR THE HARDCORE!

Ephexis & Oli G / Ephexis
Spatial Inversion / Raise Alarm (Freeform Mix) / (Breakbeat Mix)
Nu Energy

Hailed for fusing Psytrance, industrial NRG influences and Heavy Metal aesthetics into a unique Hardcore hybrid, Ephexis make their debut on the most prolific leftfield label, Nu Energy. Featuring the other-worldly vocals of Loren Warns, 'Spatial Inversion' is a synth-propelled collaboration with Camel's Oli G, teemed with energy and emotion, but it's the two mixes of 'Raise Alarm' that stand out. The breathtaking edits of the grungey freeform mix are a feat in sonic engineering. Offering a notable diversion for Nu Energy, the Breakbeat mix is a punky Rave number that defies easy classification. A break from the norm.

Joey Riot
The Joey Riot EP
Relentless Vinyl

It's been a good year for Joey Riot. Not only has his DJ diary gone into overload, but he also recently joined the DJ roster of the TV advertised 'Hardcore Heaven' CDs. Here he hits out with a three track EP on the label that first broke his talents. 'Going Into This' is a euphoric Trance-fuelled number guaranteed to make you rush. Where it differs is in the use of a hypnotic vocal, lush rolling breaks and melodic piano sections. 'Medieval On Your Ass' is a Techno-influenced stomper, whilst 'Disco Shit' strips things down for a full on stompathon of mental synths and kicks. The ascent of the Scotsman continues.

Unknown
Gouryella / Pulp World / Wanna Be A Star
Ballistic Bootlegs

Bootlegs are a funny old thing. Sometimes they'll twist up some classic sounds, sprinkle over some cheeky originality and come up with something fresher and more speaker-destroying than the original, whilst other times they simply transfer a track from one genre to another; this release fits into the second category. Nothing too inventive in 'Gouryella' or 'Pulp World', just straight up Hardcore updates of two classic '99 Trance cuts. The third track, 'Wanna Be A Star', is the surprise though, with two massive breakdowns, euphoric energy and slick production wrapped around the bootlegged acappella vocal. Just a shame we're not too sure where the vocal is from!

AMS
Keep Rockin / Party Hard
Thin N Crispy

AMS delivers two absolutely killer party cuts in the TNC mould, both doing total dance floor damage, with 'Keep Rockin' the pick of the bunch. Capturing a retro Hardcore euphoria with fun piano keys, AMS switches the energy with ravey stabs. Fun, cheeky and mad as two delirious hatters, a sweeping breakdown gives some eyes closed moments late on. On the flip, 'Party Hard' whacks in Gabba fills and bouncy Hardstyle-esque sirens before the magical breakdown of sweeping chords, harmony layers and melodic keys. Another smart package from Robbie Long's reliably bouncy and fun anthem factory.

CLSM / Sy & Unknown
Free Your Mind (Darren Styles Rmx) / Make It Bounce (Joey Riot & DJ Kurt Rmx)
Quosh Limited

Quosh Limited has been off-loading the anthems of late and this release is as big as they get. Fresh from his recent killer triple pack, Raverbaby pin up, Darren Styles, puts in a rare Quosh appearance and remixes the CLSM's anthem from three years back, 'Free Your Mind'. Featuring the vocals of ex-Hollyoaks star, Stefan Booth, and interestingly, a strummed 'Rock meets Breakbeat' breakdown, the main thrust of the track is, of course, Styles' rocket-powered synth melodies and some bouncy Hardcore bass grooves; a sure-fire arm-raiser of Sy & Unknown's unmistakable 'Make It Bounce'. A smart pair of contrasting Rave flavours.

Fracus featuring Lisa Abbot
Give Me Your Love / Stormtrooper Remix
Dusk 'Til Dawn

Dusk Til Dawn has really started to find its feet lately and again delivers a serving of euphoric main floor Hardcore, plus a big name remix with this soaring vocal track from Fracus. A true legend in hardcore, Lisa Abbot is put to good use with her searching tones being placed over a bouncy groove, clever piano edits and a warping synth. On the breakdown, Fracus introduces some cascading classic Rave pianos before an ultra-modern riff flies in unexpectedly and sends the track into new dimensions. On the flip, Stormtrooper beefs things up considerably, but keeps the essential Rave parts in tact, arguable eclipsing the original, but only just.

DJ Nee / Bass 6 / CLSM / Ed Cox
All The Same / Damaged Beatz / Drive Away (Faster Mix) / Wearing Purple's Cool
Brain Damage

Something a bit different here from internet radio station Brain Damage, who present an eight tracked vinyl including scratch samples, beat boxing segments and some killer musical contributions. 'All The Same' by DJ Nee is a '93 Hardcore breaks epic, whilst Ed Cox's 'Flamenco meets Leftfield Rave', 'Wearing Purple's Cool', is utterly bonkers, but readers of this page will probably head straight for CLSM's epic, 'Drive Away'. Twisted hoovers contrast with soaring vocals, while a trademark spine-tingling CLSM breakdown takes you higher, higher and higher still. Track this eclectic and inventive slab of vinyl down; you wont be disappointed.

DJ Ham
Listen To The Beat / Throw Your Hands
Blatant Beats

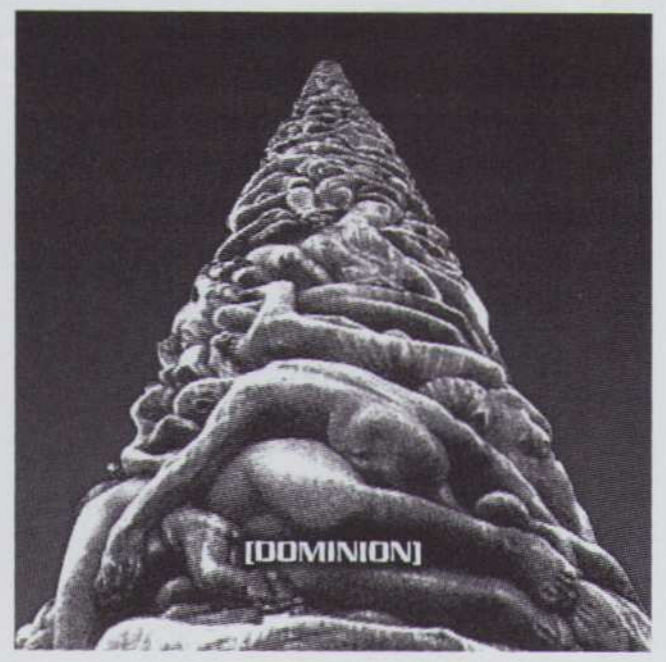
Music to grin 'n' bounce to from DJ Ham, who carries on his recent run of hits with two rave igniters. On the A side, there's the rockin' 'Listen To The Beat' where 'Toy Town' Rave stabs and cheeky drum fills collide before a mother of a riff rocks into gear and gets the whole thing pumping. Some unexpected key changes switch the gear late on and lift this slammer above the average. On the flip, the aptly titled 'Throw Your Hands' is another party stomper with a fierce tightly kicking beat, more raved-up stabs and Hip Hop vocal cut-ups. Party Hardcore direct to the rave-floor.

Brisk & V.A.G.A.B.O.N.D.
Eurolove 2006 / Hardcore Virus
Next Generation

The giants collide! Next Generation's legendary head honcho, Brisk, and anthem factory, V.A.G.A.B.O.N.D., bash their heads together on Next Generation's 67th release, and the result are two explosive sticks of Rave dynamite! 'Eurolove 2006' resurrects a classic Happycore vocal from the late '90s and stuffs it full of modern Rave ignition, adding some huge arm-raising riffs for good measure. Twisted D'n'B-style synths then thump in some attitude before a huge cascading breakdown lifts those arms into another dimension altogether. The flip 'Hardcore Virus' infects this beastly 12" with some Gabba-styled attitude, with huge Evolution-style riffs and an inventive Hardstyle-esque breakdown.

album Reviews

Compiled by Jesse Keene, Adam Backdrop
Lewis Base, Jeryl Wilton, Franjunglepunk



Various Artists

Fierce Presents Dominion

Quarantine

Quarantine boss Fierce, 'Dominion' delivers a series of menacingly minimal bombs designed to redress the dance floor balance with their rolling energy and neuro vibes. Presented over two EPs and a double CD including a tight Fierce mix featuring previously unreleased and back catalogue tracks, 'Dominion' opens with Break & Survival's brilliant 'No I.D.', a unique fusion of the technoid organics and funky rhythmics. The highly regarded Break also has a hand in seven other tracks; gritty roller 'Catch Off'; the LP's lightest moment 'Enigma'; alongside Fierce on DJ Friction favourite, 'Red Line'; in combination with Silent Witness and Fierce on the quirky 'Knifepoint'; and on the outstanding 'Authentic', the bastard child of Optiv & Fierce's 'Carrier' and 'Surface Noise'. He also mixed down both collaborations between Fierce and D Bridge, originally pencilled for the duo's now permanently 'on hold' album; the sensual 'Nevermore' and 'Tyranny', a running battle between two raucous breaks and a punchy b-line, finished off by an upper-cutting reece swipe. Meanwhile Silent Witness pops up again with his typically gritty and intense solo effort 'Off Day', and Optiv finishes us off with 'Circa', characterised by an undulating reece and industrial stabs. Quality in quantity from Quarantine.

NORTHERNSOUL
CRAGGZ AND PARALLEL FORCES
VALVE

Craggz & Parallel Forces

Northern Soul

Valve

Well howay the lads, it's finally time to get your grubby mitts on one of the most eagerly awaited D'n'B debuts of the last few years. Ever since Dillinja & Lemon D's Valve imprint snapped up three relatively unknown Geordies, the hype has been building and building for this trio and their forthcoming LP. Well it's here, and I can tell you it's been worth the wait. Packed with established favourites like 'Love Insane' and 'Keep Me Real', the first CD (yes, there are two!) rolls out Craggz & Parallel Forces' studio work. There are a few pieces that have been doing the damage on the dubplate circuit in the form of 'Dusk', 'Lost In Translation' and 'Fly Life', and some unexpected downtempo delights, such as 'Out Of Time' featuring Tuere and 'No More Tears' featuring Deeizm. It's the second CD however that showcases a whole new side to this LP. Disc 2 features Craggz, Parallel Forces, Stamina and Deeizm doing versions of 'Keep Me Real', 'Lost In Translation', 'Fizzy Piglets', 'Love Insane' and 'No More Tears' live, and this is where the album comes into its own. You'll no doubt be searching for the tour dates of their live shows once you've had a little taste of the boys in their element. This is well-rounded 'Northern Soul'.

OPTICAL & ED RUSH
PRESENT
CHAMELEON
virus
feat. MATRIX • LOUIS SMITH
MC RYMETYME • DARRISON

Optical & Ed Rush Present:

Chameleon

Virus

'Chameleon' is the name of Optical & Ed Rush's newly-formed live band, featuring the legends that are Ed Rush, Optical and Matrix on keys, triggering samples and playing guitar while newcomer Louis Smith and veteran MC Ryme Tyme take care of the vocal duties. 'Chameleon' is certainly a project worth getting excited about. So what about the album itself? Well, fans of the classic Virus sound have something to look forward to in the form of 'Life Underwater' and 'Test Tube', while offerings like 'D.N.A.', 'Lust' and particularly 'Concrete' (featuring MC Darrison flexing his unique talents over a Ska 'n' Bass halftime work out), showcase a whole new side of the Virus sound. Louis Smith's vocals paint a distinctly Punk edge over a grimy Drum 'n' Bass background and, whilst on first listening I wasn't convinced, after a few more plays, the hidden genius of what they're trying to achieve shone through. Interestingly, the album is coming solely on CD format, but for those who haven't yet embraced the digital revolution, fret not, as 12" singles from the album will be appearing over the next few months, the first of which features 'D.N.A.' and 'Perfect Drug'. Hats off for trying something new!

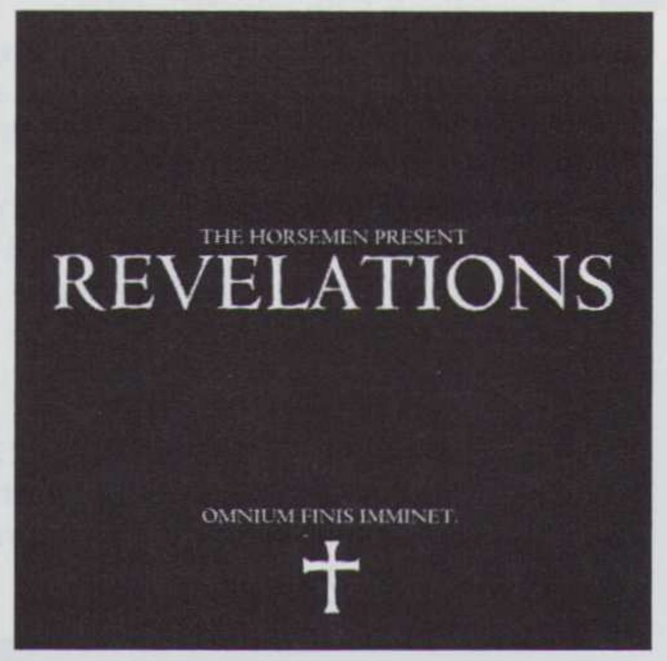
DOUBLE CD
40 OF THE FRESHEST
DRUM & BASS TRACKS
ON THE PLANET
DJ Friction
presents
next Level 2

DJ Friction

Next Level 2

Shogun Audio

If there's someone to try and rival Andy C's 'Nightlife' mix series, Friction is the man to do it, and here he gives it a good go. Spread across two up front CDs, the first is chocked full of heavy hitting club smashers, whilst the second goes a little deeper. Starting as he means to go on, CD 1 starts with the "Quartz Lock Kid" doubling up on TC's 'Jump' whilst gliding in 'Planet Dust' over the top. As if he had a caddy handing him the tunes, he proceeds to rinse us out with tracks such as SP & Verse's 'Surrender', his own remix of Jonny L's 'Back To Your Roots' and State Of Mind's totally runnin' 'Back To The Jungle'. Digital's 'Deadline' over Chase & Status' fresh 'Dumpling' is dutty, but my highlight has to be 'Electric' by Commix from their forthcoming album on Metalheadz. Perhaps he's worn himself out a little by disc 2 as we see no frills solid mixing and class tunes such as Alix Perez & Sabre's 'Solitary Native' and High Contrast's 'Everything Is Different'. 'Soul Patrol' shows its face, as does a great Zinc and Stamina piece. Something for everyone here, mixed to perfection to show the masses how healthy the scene really is. Bring on Next Level 3!



The Horsemen Present:

Revelations

Renegade Hardware

In the tailwind of 'Fear No Evil', Renegade Hardware present 'Revelations', the second significant collaboration between the international army of Drum 'n' Bass soldiers better known as The Horsemen. For those who need an explanation, the backbone of The Horsemen was formed by four long-standing members of the Hardware camp, but Keaton and Dylan were forced to pull out leaving Loxy and DJ Ink to lead a new team of breaksmiths. This four-piece vinyl contains a contribution from most of the current Horsemen and a couple of the stronger tracks have already reached anthem status. Spirit's 'Footprints' rolls out simple tings for 64 bars, but just as you think the tune has peaked, the 'Redial' reece drops. Sick! Another important tune is Loxy, Ink & Full Clip's XXX-rated 'Grudge Bore', which steps along with distorted 808 bass hits and metallic snares. As with most modern LPs, 'Revelations' is available in a choice of formats. The CD double-pack contains one unmixed disc and another disk mixed by DJ Ink with 10 tunes not on the vinyl. Ink keeps his mixing tight but minimal, pulling out of the mix in time to allow each tune the impact it deserves.

OLD & NEW
HOLDTIGHT

Holdtight

Old & New

Industry

The ever-reliable Holdtight crew touch down in the area with an album on the closely related Industry Recordings. Coming as a double album, the first CD shows us where they've come from (the 'Old'), reminding us why they've become one of the scene's most respected outfits when it comes to the Liquid side of things, as well as presenting us with their forays into the jumpier sounds of the D'n'B world. Classics such as Andy C's favourite, '9 2 5', and 'Fever' are here, as well as 'Hard Focus' and 'Crack Den' that never saw a full TOV release. Holdtight's beats have always sounded so clear, crisp and well produced, and moving onto CD 2 (the 'New'), we see that nothing has changed. 'Old Times' kills it with dubby horn samples, moaning subs and female vox, whilst in 'Sliding Doors' they roll it out tough-style, as they so often do. Also included are 'Feelin You' featuring MC Natural and the remix of Skeme, Skitz & Rodney P's 'UK Bubblers' that gets the dance moving every time with a big Hip Hop intro, nasty bass hits and a brass riff. All in all a great showcase album of what these boys do best, making it a worthy purchase.

GRIDLOK | BREAK THE SYSTEM

Gridlok

Break The System

Project 51

'Break The System' makes the darkside soldier's dreams come true with a triple-vinyl and double-CD set just in time for Christmas. A highly regarded producer, San Francisco's Project 51 boss fills this tenebrous and gritty LP with six choice slices of sinister dance floor funk, characterised by his jazzy touches and metallic sensibilities. Begining with 'Hollywood', his collaboration with Pendulum's El Hornet, Gridlok immediately gives his album a broader appeal than just the tech-heads and American aficionados. The LP's most recognisable track is 'Wake Up', with its down-tempo intro of haunting robotic FX and cheeky piano chords, a precursor to the interplay of chime stabs and reeces. The rest of the album is infused with some serious Virus vibes, nowhere more than in personal favourite 'Bottomfeeder', where dramatic brass stabs and violin sweeps set the scene for stepping beats and a mean mentasmic riff. Fans of this sound will also enjoy 'Fingerprints' and the saxophone-sampling 'The Fillmore', named after the well-known San Francisco Jazz festival. The political message present in the album's title is most evident in the intensely rolling 'Watching Us' featuring the paranoid Hip Hop vocalizations of MC Dino. Solid.

TOP BUZZ
PRESENT
JUNGLE TECHNO
DOUBLE CD FROM OLD SKOOL LEGENDS TOP BUZZ

Top Buzz Present:

Urbanthology: Jungle Techno

Nu Urban

"Are you ready for some bludclaaaaart Jungle Techno?" I blimmin' well hope so cos that's exactly what you're getting with the latest offering of Nu Urban's 'Urbanthology' series. Top Buzz were an infamous group formed by Jason Kaye, Mikee B and MC Mad P who, throughout the late '80s and early '90s, produced some of the biggest Hardcore Rave anthems and played at every major rave up and down the UK. And lest we forget, it was MC Mad P who actually coined the term "Jungle Techno". Mixed by Top Buzz across two CDs ('Techno' offering Hardcore and 'Jungle' offering, well, Jungle) this album features some of the biggest Hardcore and Jungle tracks from that '91-'95 period we all remember so fondly. From Rabbit City's 'Edge 1' and Top Buzz' own 'Living In Darkness', to the full on Ragga assault of Rebel MC & Topcat's 'Code Red' and 'Champion DJ'; this compilation is pure Rave in a box. If you want a history lesson on the music we all know and love, or even if you just fancy slapping on a CD that will make you smile with every tune that comes in, then pick this up, slap on a day-glow T-Shirt and some white gloves, and get waving your glow sticks! Rave on you bastards!

MEMORIES OF THE FUTURE
kode9 + the spaceape

Kode 9 & The Spaceape

Memories Of The Future

Hyperdub

For many, one of 2006's musical success stories will be the momentous rise in popularity of Dubstep from its South London birthplace to gaining worldwide attention. Floating on a carpet of sub and headed by a dread poet, is the new Kode 9 & The Spaceape album; Hyperdub's second album of 2006 and another impressive offering following Burial's critically acclaimed debut. Musically, the album stands firmly on its own, twisting and turning amidst a cold, synthetic landscape, which still manages to exude a warmth that fails so much of electronic music. The combination of Kode 9's production, with his mastery of bass, and Spaceape's dread poetry, with its unique drawl and presence, make this an appealing album from start to finish, never once leaving you wanting to skip along or press pause. From the calm of tracks like 'Glass' and 'Nine', to the shape shifting futuristic riddims of 'Curious', 'Portal', 'Backwards' and 'Quantum', via the pulsating 'Sine' and hypnotic 'Kingstown', the album keeps surprising you, never once opting to fit snugly in a pre-defined space. 'Memories Of The Future' is a deftly executed exercise in ignoring templates and blurring musical boundaries.

Skream

Skream!

Tempa

If you've managed to pick up Skreamizm Vols 1 & 2 as well as the scene tipping anthem Midnight Request Line, then you should be familiar with the brilliance of 20 year old Croydon dub buccaneer Oliver Nelson aka Skream. Skream's LP has been dubstep most hotly anticipated; offering a throbbing plate of bass cutlets and wobbling techy schisms. The quality is in its variety; dub textures and skanking riddims aplenty mashed with the lighter notes of Dutch Flowers, the strong melodic line of Request Line, the cinematic Tortured Soul and epic 2 step torch song Summer Dreams. Guest vocalists are limited in true dubstep fashion to two; dancehall chatter Warrior Queen and grime stalwart JME who complement but fail to thrill. The real power emanates from tracks like Rutten and Stagger which deliver oscillating bass pressure laced with haunting flute notes. If you're a bass weight junkie these moments are sadly infrequent. However for those willing to jump on the Skream express and delve into a musical cacophony of styles that deliver on many levels and pushes dubstep into unchartered territories your rewards will be plentiful.

Label Showcase

To get your label featured in 'Label Showcase'
contact: **nicole@atm-mag.com**

BongoChilli Records
LET DEM KNOW!
www.bongochilli.com

BONGO CHILLI RECORDS

Launched last year in Huddersfield, Bongo Chilli Records is a label designed to showcase Chilli and the other artists he works with. Bongo Chilli is a Jamaican born Singer / MC, already ranking high in both D&B and Reggae with tunes like 'Gangsters Life', 'Everyday' and 'Get Out of Here'. The first release on this label was 'Sound Like'. With the original coming from Rogue State and Benny Page on the D&B relick, the tune did so well that it's currently being repressed. The second release from the label is now ready to drop. This time the vocal comes from D.BO. General (the original Arsonist!) and the D&B remix is by Jaydan (Propaganda / Ganja Recs). Entitled 'Bashy Fashy' (produced by Rogue State) this an infectious riddim and this time Rogue has also created a 140bpm version. Already creating havoc on dubplate, watch out for this in November! Check the website for more: **www.bongochilli.com** or head over to **myspace:** www.myspace.com /peppaman /ukroguestate /swattuk

INDUSTRY RECORDINGS

Industry Recordings has been bringing an eclectic mix of D&B to the table since 2000 and has seen 4 albums, 2 EP's, and 19 singles. The roster of artists is impressive and includes quality tracks and remixes from the likes of Calibre, Total Science, D Kay, Kemal & Rob Data, Cause 4 Concern, Universal Project, Usual Suspects, Accidental Heroes, Dylan, Bulletproof, Decoder, Prolix, and many more. November see's the release of the first artist album on Industry in the shape of HoldTight's Old & New LP, a 26 track double CD that is causing quite a stir. The label has also embraced the digital age and made available all of its new catalogue, as well as digital only releases including Genetics remix of HoldTight's 'Old Times', Dub Colombia from Atlantic Connection, and a number of unreleased HoldTight tracks including San Diego, Redemption, Caddyshack to name just a few. For more info check: **www.industryrecordings.net** or **www.myspace.com** /holdtight /industryrecordings

direct recordings

DIRECT RECORDINGS

Following on from the success of their last single, Direct Recordings are back on the case with the labels 9th release. Ego Trippin, previously responsible for Directs 5th release as well as a string of twelve's on foundation labels such as Juice, Splash, Frontline, Global Thang & Frequency, step up on production duties with the dance floor bangers 'Something In Your Ear' b/w 'Disversion'. Both tracks have been smashing clubs up & down the country as well as receiving airplay on 1Xtra & Kool FM. Other news from the Direct camp includes the ever going refinement of their website. With their online shop now up & running stocked full of exclusive promos, back catalogue & merchandise, the next challenge is a forthcoming podcast featuring label boss DJ Ollie and other artists from the roster. Plans for future video footage for the website & a few Direct Recordings club nights are also in the pipeline. For more info on the label & its releases check **www.direct-recordings.com** or **www.myspace.com/directrecordings**

Digital
rage

DIGITAL RAGE MUSIC

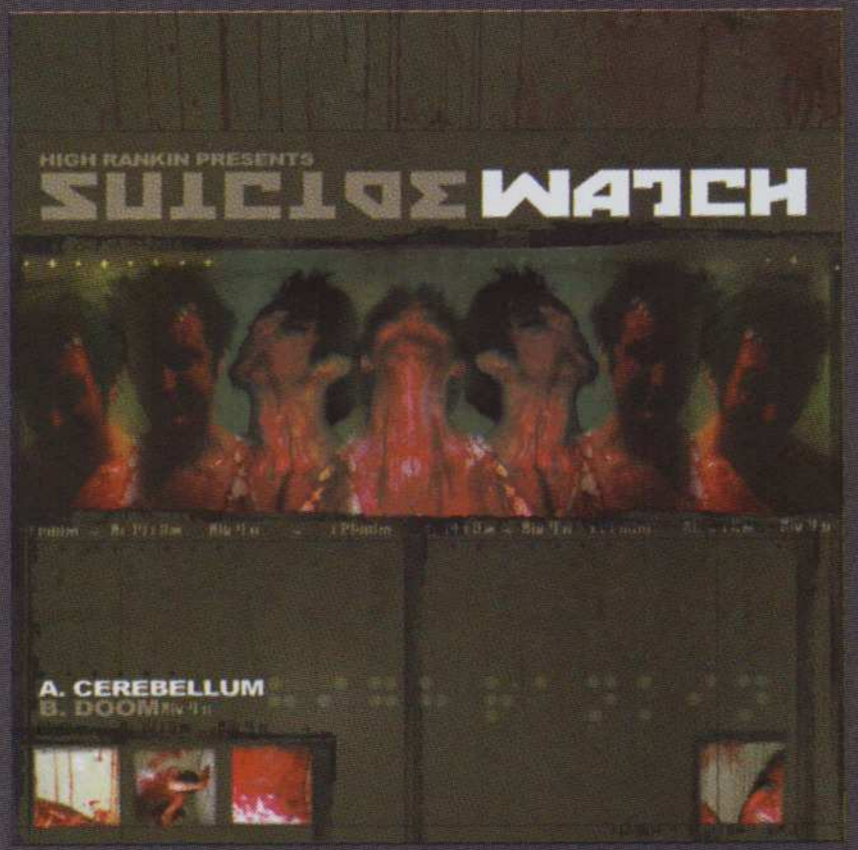
THE BOOGEYMAN E.P / GEMINI

After the first releases from Jamma & The Arch Rivals, Digital Rage is continuing their climb through the D'n'B ranks, with more dance-floor killers. Digital Rage has a non discriminative policy when it comes to different styles of Drum 'n' Bass, this label is set to touch every frontier from melodic liquid beats all the way through to rib twisting nastiness. The next release is The Boogeyman E.P brought to you by 'Gemini', this 4 track E.P is set to stir up fuss. The Boogeyman is a most definitely a floor filler, with all the right elements to set a dance alight. Future releases include tracks from, Jamma, Gemini, The Arch Rivals, Radium, Mr. Viper, The Source, Bre, Manga, Fulla-D & Acer. Digital Rage will only be releasing music via INTERNET DOWNLOADS ONLY!!!! All releases can be obtained via **www.imodownload.com** / for more info check **myspace:** www.myspace.com /digitalragemusic /djjamma

Sinuous
RECORDS

SINUOUS RECORDS

Sinuous Records have released over 32 dynamic and timeless tunes, including 3 heavyweight EP's, Artists such as SPL, Raiden, Skynet, Limewax and Sunchase have all featured on the label. Sinuous feel that they're merely scratching at the surface with their latest release "Broken Souls" E.P., which features 4 outstanding tracks from some of the scenes freshest 'Bug Juice' a collaboration with NC-17 and Josh 'Impulse' Clarke of Corrupt Souls, Masheen with 'Distant Echo', Serbia's own Codex with 'Ring' and Identity with 'Break Away'. Scheduled for release over the forthcoming months is from one of the scene's hottest artists on the block Masheen , a solo 12" a.'Scammers' and aa.'Earth Shock'. Following up is Russian producer Proket with 'Locomotive'..Don't miss out on Sinuous's monthly appearance on www.dnbradio.com, airs the last thursday of every month. Keep up to date with all the latest news on the website: **www.sinuousrecords.co.uk.** or check **www.myspace.com/kanosinuousrecords**



SUICIDE WATCH

Out of the twisted depths of the ever crumbling, putrid mess we call society crawls a shadowy figure. Stinking with the foul smell of decaying culture and artistic detritus he staggers forward and falls to the floor, coughing and spluttering about something called suicide watch. Roaring amens cascade out into the streets, snarling hoovers explode from beneath the ground. The earth begins to rumble as twisted sub bass races to the surface. Panic stricken crowds riot in the streets as overhead the sky darkens and turns black. Suicide watch is nearly upon us and the first release sets the pace for what is looking to become a sickeningly dark and punishing label. Cerebellum and doom are receiving world wide play from the likes of The Panacea who proclaims ''suicide watch to me sounds like a rip off of the early position chrome stuff mangled with some clown step! TERRIFYING!" This is of course all lies. **www.myspace.com/suicidewatchuk**

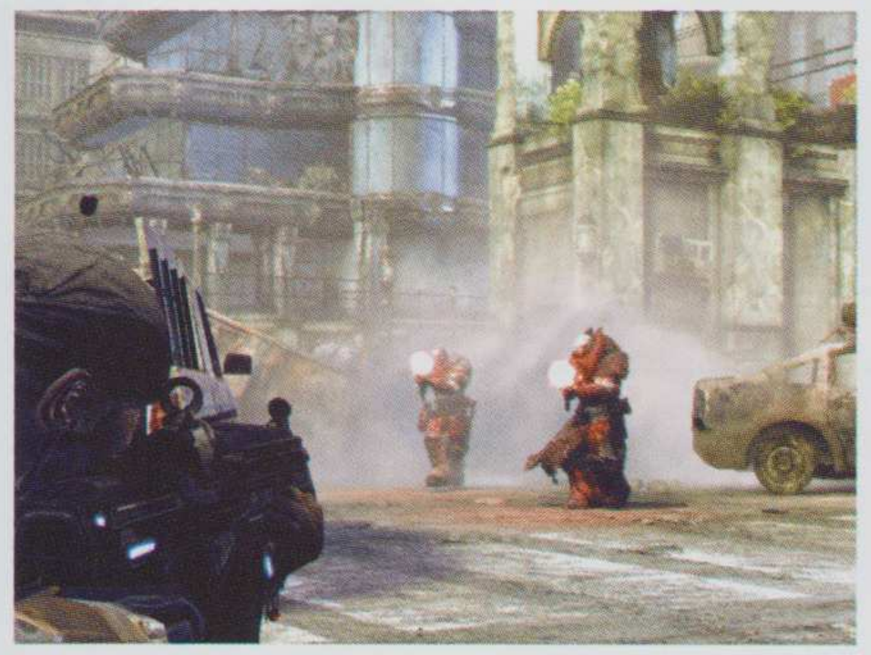
Game Reviews

Compiled by: **Ben Holdtight**

NEWS

DEF JAM ICON

Due out next year on the PS3 and XBox 360 is another Hip Hop extravaganza collaboration between Def Jam, one of the biggest names in Hip Hop, and one of the biggest names in games, EA. This time they are trying to fuse music into the game play so that the way you interact with the game music to a certain extent dictates your success. Essentially, it's still a fighting game; you raise your character off the streets to become an elite blinged out MC and, using your elevated sense of rhythm, you have to guide him to the top. It sounds bizarre, but it actually looks quite decent.



GEARS OF WAR

Without a doubt, the most anticipated game of the year, Gears Of War, is looking hot and like it's actually going to live up to the hype. The special edition collectors' tin looks sick too. The new Halo anyone? Here's a brand new screenshot for you to help count down the days...

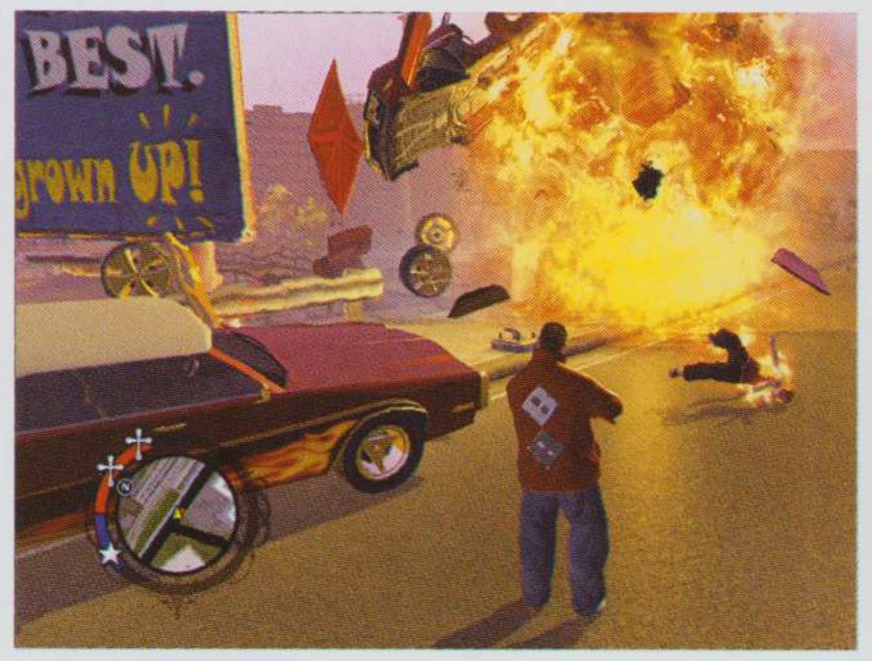
PRO EVO VS FIFA

With FIFA '07 and Pro Evolution Soccer 6 both out now, the battle for the title of ultimate football game, as well as the title of top selling game in Europe over Christmas, is on. The Pro Evo series has always been one step ahead and is shaping up to be ahead at the final whistle with much improved realistic and gripping game play. Key improvements to Pro Evo 6 include new player AI, with team mates running into space more intelligently, while the physical nature of the sport has also been enhanced, with new turns and defensive blocks to learn, alongside closing down unmarked opponents. The shooting system has also been refined, with players being able to attempt more snap shots than in previous versions, while volleys and half-volleys have been reworked. It will also be possible to retain control of the ball after performing a sliding tackle, while all-new feints and backwards dribbling are now possible, thanks to the improved dribbling controls. Coupled with the series' famed realism, the result is a more flowing and fluid game with all the movement and pace of the real thing. The addition of proper licenses in place for most of the big national teams and big European clubs, such as Manchester United and Benfica, means the end of dodgy sound-alike names. FIFA has stepped up its game a bit as well with different players having quite realistic individual styles of movement and skills, as well as improved controls and dribbling skills. They are also quickly following up the launch of the game with another tournament, the FIFA Interactive World Cup, with a main prize of $20,000.

PS3 UPDATE

Despite the announcement that the PS3 has now been put back to March because of component supply problems, independent forecasters still expect to ship six million consoles. They have also dropped the price for the Japanese launch and announced that HDMI cables will come as standard. This will only help developers get more quality games ready in time for launch, such as Getaway 2, Killzone and Eye Of Judgement.

REVIEWS



SAINTS ROW

Xbox 360

Saints Row is quite patently an out and out GTA clone. I don't think anyone is under any illusions about that, but sometimes games are so good they are worth cloning. With no GTA on the Xbox 360, it makes sense to have something like this available for fans of the genre, and this is certainly worth a crack on the one player version. All the classic GTA elements are there; car theft, pimping, and hijacking, and they have generally been dealt with in a very playable way. If anything, it's even rawer than GTA with even more blatant drugs and violence; you can go into a shop to buy blunts and 40s, get twisted and go on a sick spree of violence, buzzed off your nut. The story mode is cool, if a little short, but there are loads of side missions to keep you coming back for more. One addition that tickled us in particular was the ability to go to the record shop and buy tunes (including D'n'B, Hip Hop, Breaks and more) so true to reality, we ended up blazing all our hard earned dough in the record shop. With a very strong and entertaining one player game, the multiplayer element had the potential to be the more groundbreaking, but is actually the more rubbish, with small maps, long loading times and tons of lag, which renders it virtually unplayable.

PREY

Xbox 360

This is an interesting story-led FPS game, very much in the mould of Doom 3, with dark and moody vibes and a strong horror element. You play an American Indian who lives in a modern world, but must get in touch with his warrior heritage to defeat a bizarre alien invasion. Sound like a B movie? Well, the story and look is very much along those lines with some very graphic gore and death. A decent one player game; it is fairly straightforward with some basic problem solving and lots of shooting, although it is definitely high on atmosphere and makes you jump as you get jumped by mutated alien attackers. If you're a fan of the genre, you will definitely like this one in the story mode, although, as with many of the recent crop, the multiplayer online element is rubbish and lags very badly.

NEED FOR SPEED CARBON

Xbox 360

The 'Need For Speed' franchise has been growing from strength to strength in recent years, balancing arcade playability with simulation-type modifications. For the first time in a 'Need for Speed' game, you can build a crew and race in an all-out war against rival crews and opposing car classes. Each crew member has unique skills that you trigger during races to give you the winning edge over opponents, for example, call on a "Blocker" to create a distraction and slow down other racers, or a "Scout" to lead you to shortcuts on the track. One of the key revolutionary features is the "Autosculpt" customisation tool that allows you to morph your car in spectacular new ways. This is another solid multiplayer racer with a number of game options and, whilst not particularly groundbreaking, it is eminently playable with no standout weaknesses.

Sudden Def Recordings presents...
DEF:INITION

venue address and details at
www.clubdefinition.co.uk // info@clubdefinition.co.uk

2nd DECEMBER @ 3RD BASE - BRIXTON
DJs: BRYAN GEE / FRESH / CHASE & STATUS / RED ONE / MOVING FUSION
MCs: EKSMAN / DVS / JOKER D / ILLMATIKA
£7 ON THE DOOR B4 11PM (£10 AFTER) / 10PM - 6AM

16th DECEMBER (XMAS PARTY)
@ CLOCKWORK - ISLINGTON
DJs: FRICTION / CAUSE 4 CONCERN / PROPHECY / INTER / ALITE
MCs: JOKER D / SKEEZ / TONN PIPER / V-DOUBLE-E
£6 ON THE DOOR B4 MIDNIGHT (£8 AFTER) / 9PM - 4AM
DRINK PROMOS ... KRONENBOURG 3 FOR £5 / SAN MIGUEL £2 EACH

BONESHAKER
a: RUTHLESS
aa: OUR WORLD

Sudden Def Recordings releases:

SDR 12022 - OUT NOW
BONESHAKER - RUTHLESS / BONESHAKER - OUR WORLD
SDR 12023 - OUT JAN 2007
SKYNET - RUNAWAY CHILD / SLEEPERS - UNNATURAL

AVAILABLE AT ALL GOOD RECORD STORES
AND ONLINE FROM www.dnbsource.com
DISTRIBUTED BY SRD DISTRIBUTION
sales@southern.com / www.suddendef.com

COMING SOON...

FEATURING THE
CLUB ANTHEMS
UNIVERSAL TRUTH
& SKYSCRAPER

PART ONE OF A
THREE PART SERIES

TAKEN FROM THE
FORTHCOMING ALBUM,
'UNIVERSAL TRUTH'

12" vinyl & digital download available
at www.beatportonacid.com

WWW.MATRIXANDFUTUREBOUND.COM
WWW.MYSPACE.COM/MATRIXANDFUTUREBOOUND

METRO IN ASSOCIATION WITH VIPER RECORDINGS
MATRIX+FUTUREBOUND
universal truth · skyscraper
Album Sampler
PART ONE

DIGGIN' IN THE CRATES

words & pic: **Jordan V**

For this issue's Diggin' In The Crates, we've got yet another veteran of the scene; foundation, some might say. As it's an MC special, we paid **MC 5IVE 0** a visit to blow the dust off yet another set of classic vinyl and unravel his favourite tunes; and, believe me, it took a while. Well known as the man in the dance with the plastic shades, headlights and an illustrious collection of fans, we briefly considered changing this to 'Diggin' In The Accessories Box', but decided against it. Come down FIVE 0...

TOP 5 JUNGLE TUNES

Potential Bad Boy – Autoload - Unknown

This tune defines what that era was all about. It was so advanced and ahead of its time. It's even still played today. When I think that he made that tune when he was only 13, I'm like 'Whoa!'. I remember I was at the Pirate Club when I first heard it and, believe me, man knew about Potential then.

Rebel MC – Any tune

One of the founding Jamaican MCs of his generation. I remember when I first met him and Supercat, it was such a pleasure. Those guys had, and still have, such a distinctive, unique style and sound that's rarely found these days. Too many MCs are trying to sound like the next man.

Roni Size – Any tune

Every Roni Size tune is a classic, especially his early releases on Philly Blunt and Full Cycle. I like the way that when he came in he brought his own unique take on music and how it could sound. The fact that it was a fresh, unheard sound from Bristol was good to hear too. I love the bass in his music. I have to big up Roni, as he and the Bristol crew gave me big support when I was coming through.

Marvellous Cane – Everyday Jungalist – R:IQ

That tune came in like some kind of roll call, as if to round up the cavalry. That's what it reminds me of; ready to do battle! It went down a storm and was always played at Roast and Jungle Fever. When the chorus came in, everyone would sing along.

A Guy Called Gerald – 28 Gun Bad Boy – Columbia / Juice Box

When that tune broke out, pure gangster man would lick wood. That tune reminds me of the days of Roast, and when I heard it I was like, 'yeah, big tune'. Dem days there was no red light limiter restriction on the sound; the tune was just lashing!

TOP 5 NON JUNGLE TUNES

Bob Marley – Any tune

Bob was not a man to sing about nonsense. Everything he sang about had meaning; be it love, religion, politics or culture. If you listen to any track there's always some importance or significance behind it. One of the greatest recording artists of all time. He made a tune with the lyric 'dem tire for see mi face', which means that I will always be present and alive; and he was right. You only have to look at the Marley clan - not only are they successful musicians, but all have a distinct physical feature of his.

2Pac – Dear Mama - Interscope

2Pac was a living solider and a major leader in the music industry. His death was one big smokescreen. He was never shot and the government used the East Coast/West Coast beef as a scapegoat. When the President is even talking about you, you know your profile is huge. 2Pac was more than an artist; a mass of people stood up and took notice of him, and politicians were scared.

Jim Reeves – I'll Fly Away - BMG

Pure church business. This track reminds me of when I was a boy; my Mum would get up early and put on this song. Good memories of this song in my house.

Johnny Cash – Ring Of Fire - Columbia

Another big tune that I grew up with and another song my Mum and Nan would sing on a Sunday morning and at church. I love the tone of his voice and the way he sang. This tune has always stuck with me. It pops up every now and then and I'll sing along to the words

Lou Reed – The colour of... - Unknown

Wicked riddim! Another distinctive voice that works so well with the tune. This is from the Motown era and still has the same vibe and big impact to this day. This tune reminds me of school and being a little boy. Tune for the mature.

ear2ground™
mastering

ear2ground brings the music industry a
truly personalised mastering service

cutting 7", 10" & 12" master lacquers/dubplates

cd mastering

dj facilities available for mixed cd mastering

delivery available worldwide

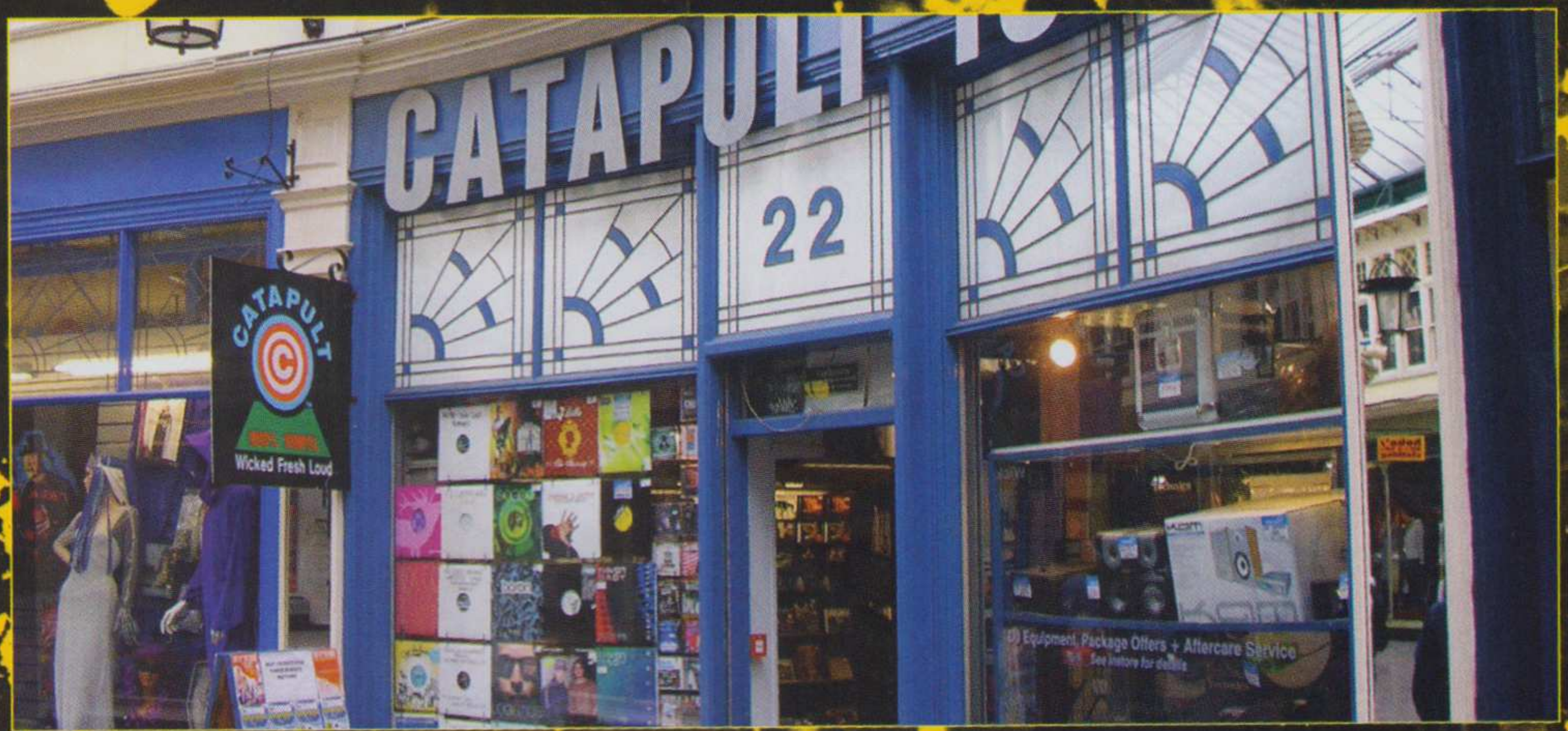
ear2ground
mastering

all enquiries please contact:

Tel: +44 (0) 208 293 0644 - Fax: +44 (0) 208 853 4908 - Web: www.ear2ground.co.uk - Email: info@ear2ground.co.uk

---

Words: Mel @ Catapult & Ben Hobson



Singles
ELECTRO

ATM City Scene Snapshot: CARDIFF

The Drum 'n' Bass club scene in Cardiff has been through some tough times of late, with a few venues closing over the last year or so, meaning a bit of a reshuffle with current nights and the demise of others. But things are now on the up and looking good in the Welsh capital. So, in no particular order, here is a taste of what is happening...

Bass Invaders (part of the Hustler Showcase franchise) at Cardiff University's Students Union is a pretty big hitter, which saw a hefty line up for its outing on October 21st, with the likes of Rahzel, Roni Size, Andy C, Pendulum, Sub Focus and Moneyshot delivering some bass line treats to the students. During term time, there's also the Fun Factory every Monday with beats supplied by T-Base, Umbillacord, Orange Elvis and guests.

A new night held at Red Rooms, called Alliance, has just started up. It's run by Specific and the vibe is pretty much liquid and deep, so good things there. The night is also a haven for hearing some of the freshest Cardiff cuts, as many of the DJs are local producers, so you can hear the sounds of Specific, Dan Marshall, Prim8 and 23DJ (Knowledge cover CD DJ winner 2005). Check out Specific's very own www.cardiffdnb.com for more info.

Monthly night Aperture, which includes Hospitality and also has an offshoot night called Casino Black for Hip Hop, has moved to Clwb Ifor Bach from their old residency at Moloko. They book a whole load of local residents and are really behind promoting the Cardiff scene and local producers. The vibe is mixed; they recently had John B as a guest and up next are Noisia. Check out www.myspace.com/apertureuk for all the latest goings on.

There are larger venues like Creation and Evolution, the latter of which played host to Hysteria at the end of September, and also The Coal Exchange, where Bulletproof have played host to the Valve Sound System in the past.

Lastly, there's Buffalo Bar and Submerge, which used to be at the Toucan Club before it moved a bit further out of town. It's been on the back burner since last December, but you never know what might happen. Check the history at www.submergepromotions.co.uk

For Breaks fans, there's Sumo at Clwb Ifor Bach, which has been running for about five years on the second Friday of every month. November sees Koma & Bones playing, while the second room is always worth checking out for some Deep House, Techno and Electro. Check their pages at www.sumohq.com and www.wearezerozero.co.uk

On a Hip Hop tip, Hustler, which started in Clwb Ifor Bach, are now concentrating on larger events, such as their Hustler Showcase event at The Point on 11th November, with Ugly Duckling, Imperial Leisure, Moneyshot and Parker. Moneyshot and Parker are great local Hip Hop DJs who have been on the circuit for years, with Moneyshot featuring on Coldcut's solid steel show. They've got a website too; www.hustlershowcase.com.

When talking Hip Hop, there is also the long running Higher Learning (www.myspace.com/higherlearning-wales), which was set up in 2000 by Dregz, Ruffstylz and Kaptin and runs out of the Toucan Club; plus there is the occasional Hip Hop night at Buffalo Bar, so check www.myspace.com/wearebuffalobar just in case.

There's plenty happening on the production side of things too. The Cardiff area has produced plenty of talent, including High Contrast, Jamal, Cujo, Specific, Dan Marshall and Prim8. Hip Hop producers and Dial Up label owners, Optimus Prime, are 'Diff natives, as are The Dead Residents, who have just released a new album.

The Internet is, as ever, ideal for checking out what talent Cardiff has to offer, and we're not talking about topless Charlotte Church pictures. Cardiff locals, DJ Umbillacord (aka T-Bone) and guests Agent-Q, have a couple of Internet radio shows. On Wednesdays 11pm – 1am you can catch The Undecoratedveteranz Show on www.ukbassradio.com, while if you tune into www.jungletrain.net on Saturdays 9pm - 10pm, you can hear the Welsh Rarebit Show.

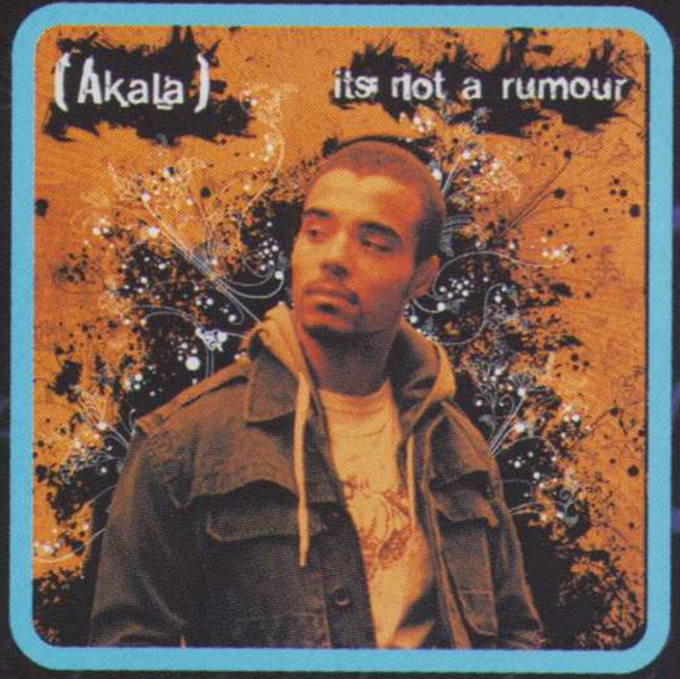
Meanwhile, on October 2nd from 2am - 6am, DJs Umbillacord and 23DJ, alongside MCs 4dee and Jo-Blow, hosted a mix show on 1Xtra, which showcased a lot of local talent, so check out 1Xtra for a re-listen of Cardiff reppin' on the beeb.

Lastly, supplying all these people with their music is Catapult. 13 years in the making, it's Cardiff's oldest and maybe even Wales' biggest dance music specialist shop. It's Cardiff's hub for what's going on, and with a new website launched a few months ago (www.catapult.co.uk) things are getting global. If you're in the area, this is the place to go for info, and, if you're lucky, you might catch one of the live in-store gigs that take place, the most recent of which was Cardiff resident Richie Vibe Vee broadcasting his UK Garage show from the vinyl basement alongside special guests, Pinch and Ghostman, from Bristol. There are even those who are willing to pay the bridge toll to pop over to get their hands on some fresh D'n'B, Hip Hop, Garage, Grime and Dubstep because the shop is that good. All of this and, if you're lucky, you might even get a really nice cheese and onion pasty.

Big up all the Cardiff crew and special thanks to the mighty Mel from Catapult for her helpful insights into the scene.

SRD BEST OF THE YEAR 2006

PENDULUM
HOLD YOUR COLOUR
BREAKBEAT KAOS
BBK002CD



AKALA
IT'S NOT A RUMOUR
ILLASTATE
ILLA003CD

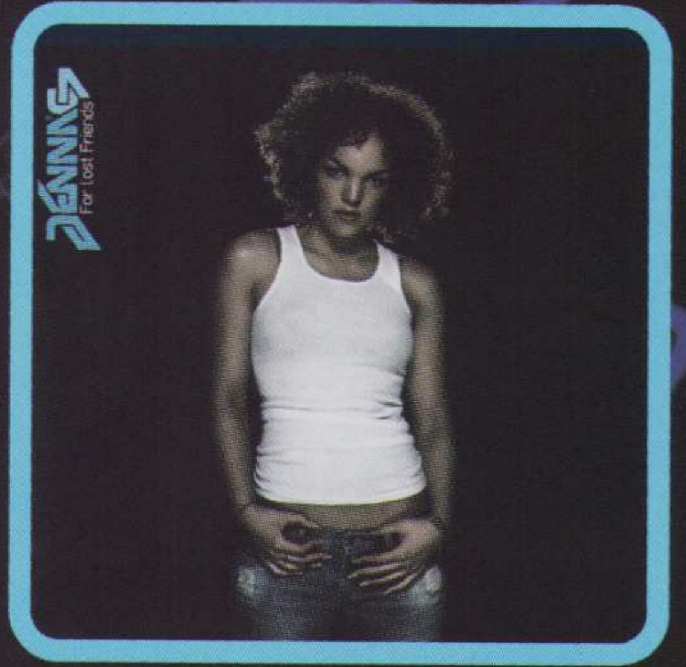
SHY FX & T POWER
DIARY OF A DIGITAL SOUNDBOY
DIGITAL SOUNDBOY
SBOYCD001

ANDY C PRESENTS
NIGHTLIFE 3
RAM
RAMMCD08

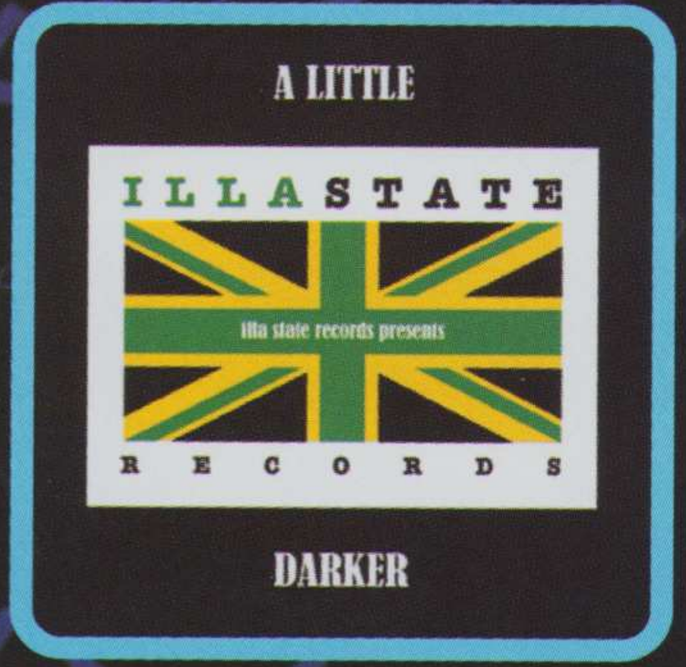
SKREAM
SKREAM!
TEMPA
TEMPACD008

DJ FRESH
ESCAPE FROM PLANET MONDAY
BREAKBEAT KAOS
BBK0003CD

KRAFTY KUTS
FREAK SHOW
AGAINST THE GRAIN
ATG04CD

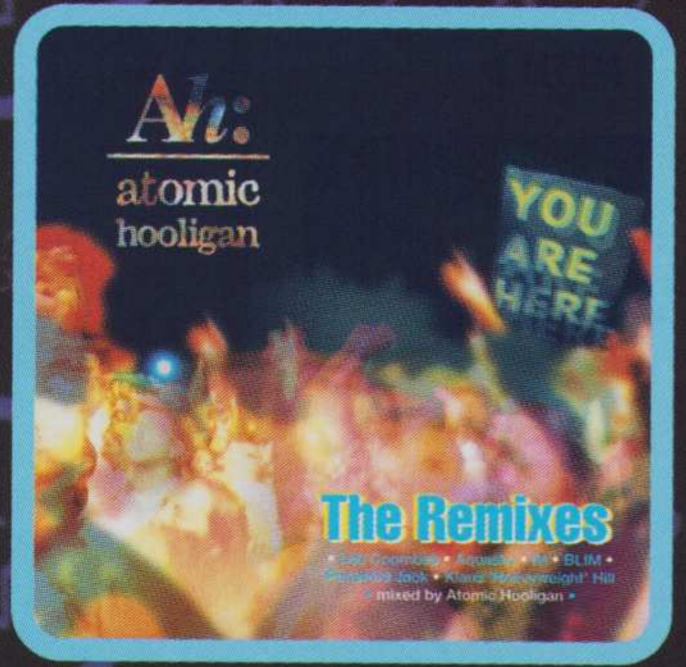


JENNA G
FOR LOST FRIENDS
BINGO
BINGOCD007



V/A
A LITTLE DARKER
ILLASTATE
ILLA006

LONDON ELEKTRICITY
POWER BALLADS
HOSPITAL
NHS95CD



ATOMIC HOOLIGAN
YOU ARE HERE - THE REMIXES
BOTCHIT & SCARPER
BOS2CDLP24

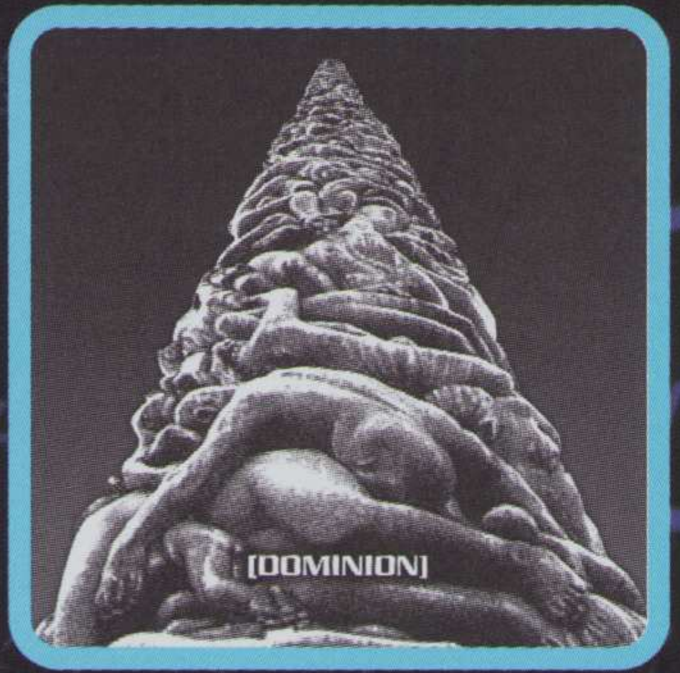
V/A
DRUM & BASS HEADHUNTERZ
METALHEADZ
METH007CD

SUPPORTING INDEPENDENT CULTURE

NOVEMBER/DECEMBER RELEASES

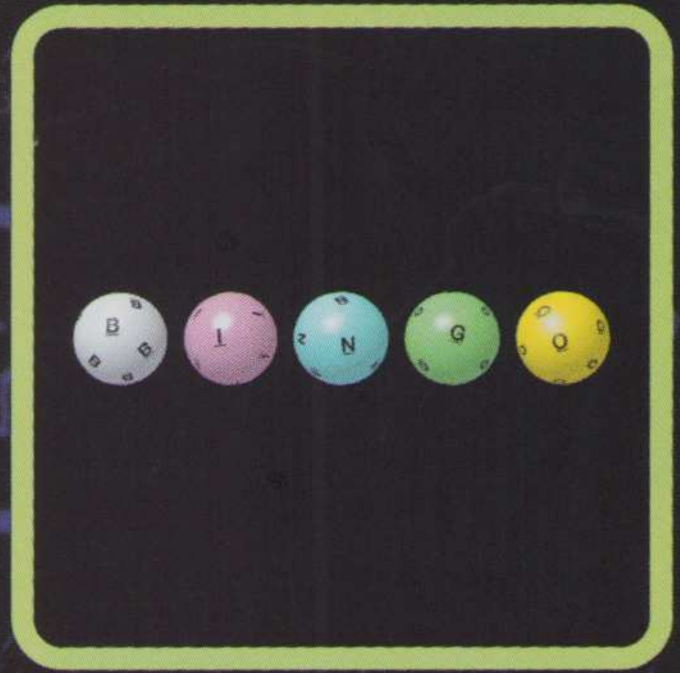
ALBUMS

MALDINI & VEGAS
BAD TASTE 2
BC PRESENTS
BCP008CD



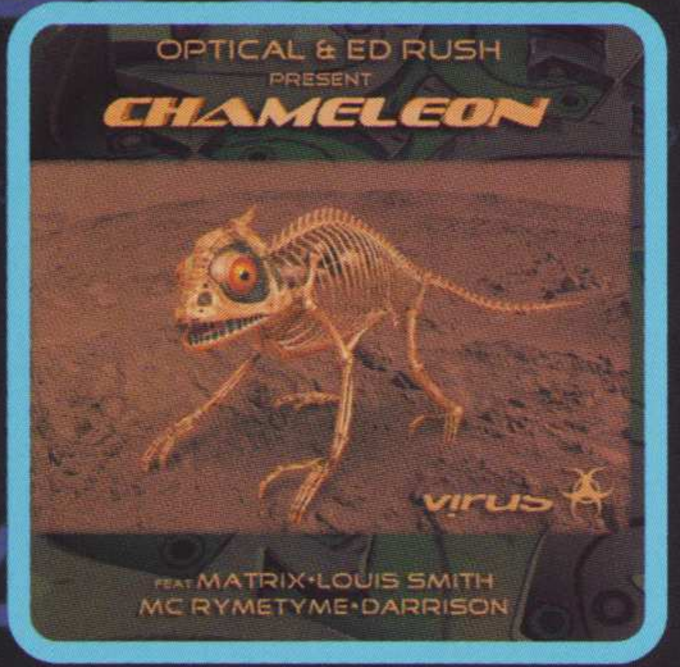
FIERCE presents
DOMINION
QUARANTINE
QRNUKCD001

SINGLES



SKREAM
MIDNIGHT REQUEST LINE (ZINC REMIX)
BINGO BEATS
BINGO055

NU TONE
THINGS THAT LOVERS DO
HOSPITAL RECORDS
NHS113

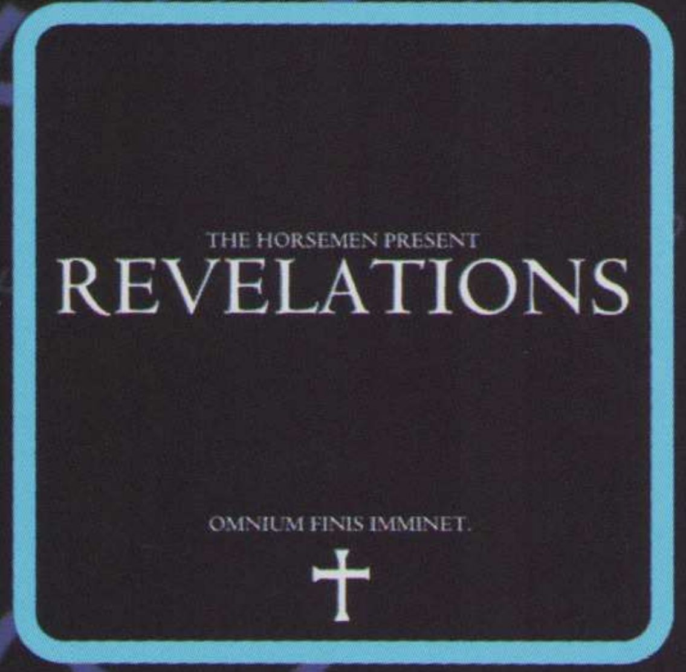


OPTICAL & ED RUSH
CHAMELEON
VIRUS RECORDINGS
VRS006CD

V/A
MARY ANN HOBBS - WARRIOR DUBZ
PLANET MU RECORDS
ZIQ159CD

V/A
WE KNOW EP
DNAUDIO
DNAUDIO010

SHIMON
SHADOW KNOWS EP
RAM RECORDS
RAMM62



HORSEMEN presents
REVELATIONS
RENEGADE HARDWARE
RHLP12CD

S.A.S
STREETS ALL SALUTE
DIPLOMAT RECORDS
SA-696731

OPTICAL & ED RUSH
PERFECT DRUG
VIRUS RECORDINGS
VRS018

DILLINJA
WHO YOU (OI) EP
VALVE RECORDINGS
VLV023EP

To order these titles contact...

SRD Sales Desk: UK Sales: +44 208 802 3000/**Export Sales:** +44 208 802 4444/**Email:** info-srd@southern.com

Design by Atum Studios

Email event details to: **listings@atm-mag.com**
Compiled by: **Malinksta, Nick Gramlick, Chester, Nitesh jungletechno.co.uk, Helen Livingston & Alex Deadman**

FABRIC LIVE, 7th Birthday, London

On the 3rd weekend of October, London faced one of the biggest birthday party weekenders of this year - Fabric Turns VII. With five days of music fiesta, it was certainly one to move your lazy bottom off your beloved sofa and celebrate for. The Drum 'n' Bass line-up was pretty impressive, if not one of best I've seen in a long time.

Room One was under the control of Virus Live, with Optical & Ed Rush providing the live Drum 'n' Bass presenting Chameleon, followed by the executioner- Andy C - and other big players of the industry - Goldie, Cyantific, Grooverider, DJ Hype and Macpherson, all leaning on lyrics spitted by Dynamite, GQ and 2Shy. A heavy show as you might expect- rammed as well- but you surely know what to expect from certain names on the bass scene.

In the second room, reigned LTJ Bukem and MC Conrad, complimented by London Electricity, Fabio, Subfocus, Maximus and Peshay. This was a way lighter manner to swing yourself down and save some of your hearing of the lowest frequencies; tending more to the beat-side rather than bass. The amount of rhymes being thrown out in this room by SP:MC and Rage, reminding us kindly of the presence of the legendary MC Conrad. It still gives me good flashbacks now - you can hardly realise how good the party was in there.

Finally, well hosted by one of my favorites, MC Fats along with Moose and AD on the mic, room three remained busy at all times with beats dropped by Fresh, Ray Keith, TC, Clipz, G-Dub and DJ Devil reminding everybody who's got the rhythm.

If you weren't there, that's absolutely your fault and nobody can repair it now, but be prepared for the 8th anniversary next year as this night was definitely one to remember. Drum 'n' Bass has more than contributed to the seven years Fabric has been at the forefront of club culture, as you will see for yourself when examining the length of the que anytime Jungle is in the house.

DMZ @ Mass, Brixton, London

Climbing the conical vortex of stairs to the second room at Mass the bass frequencies gently murmur. It isn't loud; the expectant aural assault on the senses is not in evidence. No one seems to care. It's 11.30pm and the place is two thirds full and bubblin' nicely. I've come to meditate on bass weight. It says so on the flyer. My mate shouts in my ear, "this is fuckin' cool!" smiling like a teenager who's just found his first pube. This bimonthly throw down has that magic, so even when not tearing the cartilage from your ribcage it still manages to infect the heads.

Rarely do you go to a club night where the guests are overshadowed by the residents. Rookie dubster Kromestar rocked his superb debut tracks Kalawanji and Surgery with Cessman chatting up the mic in a fine toasting performance. Bristol's leading purveyor of dubstep and Tectonic honcho, Pinch, delved into the sub atomic bowels of sparse, android inspired tech vibes, driving an electronic furrow straight through the dancefloor. Yet the volume level still hasn't rumbled any rib cages and this night is all about the next players.

It reaches 1.30am. The crowd swells. Mala drops a sweet dub reggae 7 and the volume goes boom! Cartilage removal time. Digital Mystiks and Loefah step up. For the next two hours barely a tune goes by without a rewind. These can come from any direction, Sgt Pokes chatting and hollering 'Wheel' or from various assemble luminaries: Skream, Chef and Youngsta.

The crowd is a focused mass of oneness, all mutating under the skank and riddim of the sub bass. An over keen raver rushes the decks and bangs the stop button. All cheer. DJ's smile, Pokes Hollers. All is well. No attitude, no screw face. This is the very reason DMZ is the premier dubstep night. Big up to Youngsta who followed, tearing up the mix and punishing the dancefloor with his relentless seamless onslaught. If you don't know get to know...

WEEKLY EVENTS

MOVEMENT @ BAR RUMBA, 36 Shaftsbury Avenue, London, W1. Every Thursday. 8pm-3.30am. £6. Info: 020 7735 7577. D&B. Residents Ray Keith, Ruffstuff, Brian Gee Plus Guests Inc: Nov 9th Bryan G, Subfocus, Dj Spice, Rieo Sky, Eksman & Lowqui. 16th Mathematics, Patife, Jumping Jack Frost, Mc Fats & Rage. 23rd Drumajik, Marley Marl, Sonic & Silver, Greenfly Det & Verse. 30th Makoto, Simon Baseline Smith, Craggz & Paralell Forces, Tk Deeizm & Moose. 7th Dec Dread Recordings Ray Keith, Bryan G , Jj Frost Navigator And Fats. 14th Kool Fm Special Ruffstuff, Probe, Funky Flirt, Dessert Rat, Skibbadee, Fun, Five Alive, Crazzy B. 21st Movement Xmas Party – Fancy Dress. Bryan G, Ray Keith, Artificial Intelligence, Ruffstuff, Jordan V, Dj Mosus, Darrison, IC3, Moose, Stamina, Fun. 28th 15 Years of Formation Records. Dj Ss, Influx Uk, Peshay, Distorted Minds, Nero, Vital Elements Biggie, Warren G, Moose.

SWERVE @ THE END, West Central Street, London WC1. 22.30pm-3am. £5NUS / £6. Every Wednesday. D&B / Lquid Funk with Fabio, Bailey, Flight plus guests.

GRACE @ HERBAL, Kingsland Road, Shoreditch, London. Every Sunday. 9pm-2am. Ladies free b4 11.30pm / £5. Gents £6/£8 – Students £5 all night. Upfront D&B with Grooverider plus special guests.

BASS BAR @ DQ / The Late Bar, Every Thursday. Fitzwilliam Street, Sheffield., Every week with Guest DJ's / MC's Local and international. 9pm-3am. Entry £3

SPIT KINGDOM @ HERBAL, 10-14 Kingsland Road, E2 8DA. 9pm – 2am. Hip Hop with The Mixologists every Tuesday. www.herbaluk.com / www.spitkingdom.com

TECHNICALITY @ HERBAL, 10-14 Kingsland Road, E2 8DA. 9pm-2am. Door: free before 10pm £3 after. D&B Every other Wednesday. www.inperspectiverecords.com

FIZZY WEDNESDAY @ MARSQUE BAR, 24 York Way, Kingscross, London. 8pm - 2am. Free entry. 07841 465186. Every Wednesday. Resident DJ's: Mr Joseph, Caspar, Izzy and Dimensions. Resident MC's: Deefa, V Double E and Cliche. Plus guests. www.fizzyliquid.com

CHEEKY MONDAY @ WINSTON KINGDOM, warmoesstraat, centrum, amsterdam. 10 - 4 every monday! 5 on the door. www.cheekymonday.com. resident djs include: adi-j, loco, sinistah, kaper, and mc lenny len + special guest djs from the international dnb and jungle scene.

NOVEMBER LISTINGS

TUESDAY 7TH NOVEMBER

RUN @ NATIVE, Bristol. Ray Keith plus resident Die, hosted by Jakes.

DETONATE LIVE @ THE RESCUE ROOMS, Nottingham. Ugly Duckling & guests. Doors 8.30pm. Adv tickets: £8. www.detonate1.co.uk

WEDNESDAY 8TH NOVEMBER

VIP BASS @ HERBAL, 10-14 kingsland rd shorditch e2. 21:00 till 02:00. girls free b4 23:00. £5 all nite £3 n.u.s. 07946410478 / www.herbaluk.com. Dj Sparxx (2hr Birthday Set!!!!), Dj Kenny Ken, Dj Hazard, Mcs Moose, Navigator, Shabba, Dj Silence, Cowboy Ranger. Upstairs Vip Old Skool Bass Hosted By Vip Bass Residents: Dj Prospect An Mc Flexa (P.T.F.) Plus The Hypnotiq Dancers.

FRIDAY 10TH NOVEMBER

DIVERSE @ SUB EMBER, 99-100 Turnmills Street, Farringdon, London, EC1. Nearest tube – Farringdon. 20:00 - 02:00. £5. Diverse Recordings: 020 8510 9821, DJ Ital, DJ Dan, and the Diverse Crew. www.diverserecordings.com

BANG FACE XXXVIII @ ELECTROWERKZ, 7 Torrens Street, Islington, London EC1V 1NQ. 9pm - 6am. Tickets £9 / Door £12. Micky Finn, Universal Indicator, Otto Von Schirach, Producer, Exile, CITV Mash-Up Crew, Saint Acid. www.bangface.com.

SATURDAY 11TH NOVEMBER

DETONATION @ THE BALLROOM, Nottingham. 10-6am. Tickets £15 + BF / More on the door. Grooverider & MC Rage, Mampi Swift & MC IC3, Friction & Eksman, Total Science & MC Wrec, Bassline Smith & Biggie, Break & Ruthless, Transit Mafia & P-Fine. www.detonate1.co.uk

AMBUSH presents RICOCHET @ TIMBUK2, 22 Small Street, Bristol. £5 10-3am. Special guest MC RIKO (Roll Deep) exclusive Jungle set, Uncle Dugs (Kool FM), Garry K (Random Concept) Residents Phantom & Stanza, Mcs Foxy & Carasel. Room 2: Dubstep, Grime & Hip-Hop.

BUST THE BOX @ VOLKS CLUB, Maderia Drive, Brighton. 11pm till they kick us out. £5 in. Students pay more. Upstairs - Its a Rave! With Hardcore sounds from 88 onwards from the Bust the Box residents. Downstairs is Indie, Rock, Grime, Dubstep, Hip Hop and some other bollocks.

TUESDAY 14TH NOVEMBER

BEATCRUSH @ CREATION, West street, Brighton. 10pm-4am. £12.50. Pendulum, Freestylers, Scratch Perverts Vs Dj Friction, Ltj Bukem, Skinnyman, Dynamite MC, Eksman & more! www.shogunaudio.co.uk

RUN @ NATIVE, Bristol. Grooverider plus resident Clipz, hosted by Jakes.

WEDNESDAY 15TH NOVEMBER

THERAPY SESSSIONS @ HERBAL, 12-14 Kingsland Road, London E2. 9-2am. £2.50 b4 10 / £5 thereafter. Ink, Unknown Error, Outrage, Temper D, John C. MC 's Verse / System. Room 2 - Hip Hop / Reggae / Dub / Funk with Lucky Devil Recordings: Ayah & Nautilus. www.therapysessions.co.uk.

FRIDAY 17TH NOVEMBER

DRUM & BASS ARENA'S 10th birthday party @ MINISTRY OF SOUND, London, SE1 6DP. 9pm – 7am. £15 + BF More on the door! Andy C 2hrs, LTJ Bukem 2hrs, Friction on 3 decks, Grooverider, DJ Hype, TC, Total Science 2hrs, D:Bridge, DJ Lee, Blu Mar Ten, A.I., Transit Mafia, Eksman, Conrad, GQ, IC3, SP, Stamina, DRS, Lowqui, Bassman, plus D&BA Forum DJs and MCs. www.breakbeat.co.uk / www.ticketweb.co.uk

RENEGADE HARDWARE @ THE END, 18 West Central Street, London WC1A 1JJ. 9pm-6am. £15 on the door / £12 adv only from www.ticketweb.co.uk. 020-7419-9199 / www.tovmusic.com. DJ Ink B2B Spirit - Loxy B2B Gremlinz - TeeBee B2B Calyx - Friction B2B Randall - Noisia B2B Phace - Vicious Circle B2B Unknown Error - Doc Scott B2B Strom - Technical Itch B2B Donny - Nocturnal B2B EBK. MC's: 2Shy, Rage, K-Eye, AD, Stapleton.

HOLDTIGHT @ NEIGHBOURHOOD, 12 Acklam Road, London W12 5QZ (Nearest tube Ladbroke Grove). 9pm til 2.30am. £5 before 11 / £7 before 12 / £10 after. DJs: Skitz, McD, Chase + Status, Universal Project, Usual Suspects (Classics Set), David Carbone, Kubiks + Lomax, Sneakee & Holdtight. industryrecordings.net / myspace.com/neighbourhoodclub

HOSPITALITY @ HERBAL, Kingsland Road, London E2. 9pm-3am. £5 b4 10.30pm, £8 after. 02086130400 / www.hospitalrecords.com. Nutone, Bailey, Fracture and Neptune, DJ Dymond, SP MC, Chris Goss, Zac Vibert.

DIVERSE @ SUB EMBER, 99-100 Turnmills Street, Farringdon, London, EC1. Nearest tube: Farringdon. 20:00-02:00. £5. 020 8510 9821 / www.diverserecordings.com. DJ Ital, DJ Dan, and the Diverse Crew.

SATURDAY 18TH NOVEMBER

BLACK LABEL @ TRABENDO, Parc De La Villette, 211 Avenue Jean Jaures, 75019 – Paris. 11.30pm-6am. 0140 219 244. Ltj Bukem & MC Conrad, Marcus, Mc.Drs, Mist:I:Cal, Pitch In, Kazabass Feat Mc.Taiwan, Cool & Deadly, Otis, Anakyne, Vj's Par Studiometis (Fr) / Cleaner (Jp) / Cycle (Fr). www.Blacklabel-Records.Com.

KUNNIN MINDZ @ RHYTHM FACTORY, 16-18 Whitechapel Road, Whitechapel, London, E1 1ew. 10pm-6a, £5 Allnight. Dj Sinner B2B Dj Zee, Vital Elements , Dj K B2B Dj Legzy, Simon Bassline Smith, K Dee, Nicky Blackmarket , Dj Sonna B2B Dj Ski, Dj Payne MC'S: Ragga Twins, MC Flak, MC Scaze, MC Trust Me, Dj Sykes (Germany), Dj D-Vice, Dimensions B2B Izzy, Ryan C, Dj Freeze, Caspar B2B Mr Joseph , Lj High B2B Dj Infinity, Dj Legend. MC'S Deefa, MC M.A, Jimmy Beanz, Sabrination, V Double E, Herbz. www.kunninmindz.com

DEF:INITION @ CLOCKWORK, 96 – 98 Pentonville Road, Islington, London. N1 9JB. 9pm – 4am. £6 B4 Midnight (£8 after). Sub Focus, Red One, Xample, Inter, Basher b2b Ray Rampage, Turmoil & Leks. MC's: Joker D, Illmatika & DMC.

HIGHNESS SOUND SYSTEM @ THE SOCIAL, Roots, Reggae, Dub and Steppers from then to now. £5 on the door. 11pm-4am. www.highnessroots.co.uk.

SUBDUB @ LEEDS WEST INDIAN CENTRE, 10 Laycock Place, Leeds, West Yorkshire, LS7 3JA. 10pm-5am. £9 Adv tickets: Tribe, Jumbo & Crash Records / MOTD. 01132433414 / 07764208202. Room 1 - Dub: Iration Steppas Sound System + Zion Train. Room 2 - D&B (Sweet Potato Sound System & Decor): Clipz, Logistics (TBC), Steppa, TC1, Simon Scott, Earthpipe + MC's Ramin, Skeez, AOB.

TUESDAY 21ST NOVEMBER

RUN @ NATIVE, Bristol. Nu Tone plus resident Fierce, hosted by Jakes.

THURSDAY 23RD NOVEMBER

TRANSIT @ CLUB ACADEMY, Oxford Rd,M13 9PR, Manchester. 10-02 am. £7 adv. 7766 068 473. Doc Scott, Bailey, Klute, MC Stirlin, Response, Nick Sinna.

JUNGLE FX @ BRISTOL BIERKELLER, All Saints Street Bristol Bs1 2na. 9pm - 4am. £10 Adv Tickets, £13 NUS / Motd. 07813 216375. Jungle Classics / Upfront. Mampi Swift, Mickey Finn B2B Darren J (2hrs), Dj Die, Futurebound, Garry K. Leba, Stanza. Mc's Dynamite, Foxy, Sp, Rage, Slix, Akesie, Teknikov, Gilly.

PHAT07 @ CLUB SANDWICHES, Wellington, NZ. Tickets from Cosmic Corner Wellington $40. Goldie + Mc Lowqui, Trei, Ddog Vs Sal, Alita1 & Organikismness. www.phatclub.co.nz.

FRIDAY 24TH NOVEMBER

HOSPITALITY @ HEAVEN, Villiers Street, London, WC2. 10pm - 6am. £15adv / £18door / £16NUS. 24 hour ticket line: 08700 600 100. www.hospitalrecords.com. Andy C, Cyantific, London Elektricity, High Contrast, Logistics, Danny Byrd, Matrix & Futurebound (b2b), MCs: Darrison / GQ / Wrec. Room 2: (31 Records 2 hour sets!!): Doc Scott, Marcus Intalex, DJ Lee, MCs: Justyc, Ruthless. Room 3: FWD>> (Dubstep): Youngsta, Geeneus, N Type, D1, Hatcha, Headhunter, MC Crazy D. Room 4: The Wah Wah 45s funk and soul lounge.

AUTOPSY @ THE VOLKS CLUB, Brighton. 10 - 5AM. £7 all night. Dark DNB with Raiden (2hrs), Donny, Chang, Medic, Raw, Shredda MCs AD, ID, Skydro.

RADICAL BEATS @ ZEST NIGHTCLUB, Princes Street, Ipswich, Suffolk, IP1 1SB, 10PM–3AM. £6 before 11 £8 after. 07724 582650. www.planetdnb.com / www.zest-nightclub.net Jumpin Jack Frost (V Classic Set), Ital, Uncle Dugs, Unix, Chipie, Cheeta,

Sub Dub, Leeds

Growing up in Sheffield, it seems like I've always known about the mighty Sub Dub, which is only an hour up the road in Chapeltown, Leeds. In fact, Sub Dub was first created eight years ago by Simon Scott (of Tribe records) and Mark Iration (founder of the Iration Steppas), and as an event it broke the mould and started a new breed of Dub and Reggae nights in the north that mixed jungle and D'n'B into the equation. As Mark further developed his international reputation and Tribe records grew and progressed, the night grew too and now Sub Dub includes at least two or three D'n'B guests and the biggest names in Dub.

The night I attended was a typically beefy line-up with a live PA from Dreadzone in the Iration room and Ray Keith, Benny Page and Steppa & Shock in the second room on the Sweet Potatoe Soundsystem, as well as a dubstep set from Simon himself under his new identity, Exodus. Hosted now and for the last 6 years at the 1000+ capacity West-Indian Community Centre, every time I've attended it's been a total roadblock and this time was no different. I got into room 2 as soon as I could squeeze past the throngs at the door in time to catch the Dubstep set from Exodus. I've never seen a room in a rave so thoroughly decorated. Like a psychedelic temple with lights projecting images onto translucent fabrics I thought I was trippin!

The Dubstep definitely added to the experience with Exodus dropping pure pressure from the likes of the Digital Mystikz, Skream and Leofah. Local lad and rising star, DJ Steppa took the vibe up into the D'n'B and got everyone moving with MC Ramin on microphone duties. Benny Page rinsed it clean and proper with reggae infused rollers produced by himself and utter mash-up beats from the likes of The Serial Killaz. Meanwhile, next door, Dreadzone were spinning pure party breaks with dancy remixes of old skool Reggae and Dub classics with the MC purely hyping the crowd.

Back in room two for more Dread but now it came from Ray Keith himself who, with MC Skeez, span the full spectrum. From dark and moody amen shake-outs to upbeat reggae vibes and tracks from his new Dub Dread 2 album, Ray even found time to tease in a few of the classics just to keep everyone on their toes. I went home knowing just how healthy the Leeds scene is, nice one.

Flashback 10th Birthday, Custard Factory - B.ham

After two years in the wilderness, Flashback returned for one final night in Birmingham to host an all star line-up, carefully chosen to represent their 10 year history. The event was a total road block with all the advance tickets sold out.

The pool had been drained dry and an enormous marquee was erected at the far end, where there was a large stage, featuring two huge projection screens. The massive lineup consisted of DJ Pace, Tango and Ratty, MC Ranski and DJ Nookie back to back with Randal and alongside MC Biggie, whilst Lenni Pilgrim had both Man Parris and Robbie Dee supporting him. The PA came from Baby D, which was followed up by Micky Finn and Kenny Ken, supported by Lenni and Fearless. The final honours of this historic evening fell to Nicky Blackmarket and Biggie.

When Flashback retired, people still asked for more parties and they kindly obliged, but unfortunately they were still at the mercy of the security team and police, and it was their decision that led to hundreds being turned away on the night. I'm sure people will never forget the sell out parties and those memorable nights at the Que club.

CLUBZONE

BABE OF THE MONTH

Name: Emily

Age: 19

Club spotted: Cuba Lancaster

Come from: Manchester

Status: Single

Who smashed it? DJ NAME TO COME

Favourite DJ: Marcus Intalex

Favourite MC: ....McFlurry… Lol

Favourite club night: Thursday night Toast Lancaster

Funniest thing about tonight: This interview!

Something about yourself: I go out almost every night, go to Lancaster Uni. I'm studying Theatre and Performing Arts. I've appeared in a few TV programmes already; 'Shamless' and 'The Street'. I hope to travel abroad for a year after I finish my studies.

Length of time to get ready to go out: 57 minutes he he. But depends on where I'm going.

What do you think of ATM? The editor is cute!

Any additional info / plugging... I have a couple of famous relatives in the acting game too… Can you guess who?

Stevo. MCs: Ragga Twins, 5ive-0, MRD n Petite (more TBC).

DETONATE @ STEALTH, Nottingham. Tickets £10 adv. LTJ Bukem & MC Conrad (2 hour set), Transit Mafia. Hip Hop: Klashnekoff (tbc), Santero, Detail. Dubstep: Skream. www.detonate1.co.uk

BREAKNECK vs PUNCHFUNK @ SOUTH PARADE PIER, Portsmouth, PO4. 9pm-2am. £12. 02392732283, www.breakneck.com / www.ticketshack.com. Room1: Punchfunk: Jon Cater, Chris Vaux, Simon Blann, Ian Gillespie, Danny P. Room2: Breakneck: Bad Company, D-Bridge, Stapleton, SDM, Triple M, Charge.

SATURDAY 25TH NOVEMBER

V-CYCLE @ SHEPHERDS BUSH EMPIRE, 18-20 Shepherds Bush Green, London, w12 8tt. 10pm-6am. £18 + booking Fee. 07812 072 856 / 07931 285 535. www.v-cycle.co.uk / www.pyroradio.com. Roni Size & Dynamite MC, Andy C & MC Eksman b2b MC Fearless, Krust The AV Experience, Die B2B Clipz & Mc Rage, TC & Distorted Minds with Mc Jakes & Hanna Collins, Bryan Gee & Mc Skibadee, Jumping Jack Frost & Mc Darrison, Ruffstuff & Mc Fun. Room 2: Liquid V and Drumatics - Check flyer for more details.

THE EMERALD CITY @ CLUB JACKS, 7-9 Crucifix Lane, London, Se1. £10 b4 12am £15 after. 07974 500 475/07738 462 465. www.lifefm.co.uk Arena 1 - Mininmal Techno & Electro House: Raymundo Rodrigruez, Andre Rozzo aka Peter Dildo, Polymorphin, Trace, Jozif, Satisfying Noise, Dangerous Dogs. Arena 2 - Dirty , funky & sexy House: Onionz, Idiot Box Pete Herbert, Stu Mcellen , PalmSkin Produtions, Carter, Pink Lloyd.

TUESDAY 28TH NOVEMBER

RUN @ NATIVE, Bristol. Hype plus residents Distorted Mindz, hosted by Jakes.

THURSDAY 30TH NOVEMBER

LIQUID INTELLIGENCE @ THE LIVE BAR, 41-42 Deptford Broadway, London SE8 4PH. 0208 8469 2121 / 07835 174060. www.thelivebar.co.uk, £7 on the door, £5 NUS. Craggz & PF, Spidee & Blitz , Jordan V, WKD, Miss B, Zinger Warriorz (Live). MCs Five Alive, Function, Fire, Trixta.

DECEMBER LISTINGS

FRIDAY 1ST DECEMBER

ROYAL RUMBLE DRUM & BASS WEEKENDER, Friday @ MS Connexion, Angelstreet 33, 68199 Mannheim-Neckrau / Saturday @ Halle 02, Güteramstreet 2, 69115 Heidelberg. 10pm start. One Day 12DM / Both Days 15DM. Humpty Rec. / E3,6 / 68159 Mannheim / +49(0621) – 105728 / www.royal-rumble.de / www.partytickets.de. Aphrodite, Phantasy, Gen Dub, Shy FX, Benny Page, Probe, MC's: IC3, Shabba, Det, 5ive-O, Smood, Kado, Shadow, Magic Masters, Pool, Mighty P, Chriss Holiday, Tim Tanner, Jan Sirup, Funksta, Dragoon, Basstone, Djane Simone.

SLOWMOTION NINJA @ STUDIO 24, Calton Road. 11pm–3am. Tickets £10 + Booking (MOTD). Special guest Baron.

EDGE CITY @ CLUB JACKS, 7-9 Crucifix Lane, London, SE1. Technical Itch, Cristal Distortion, Step 13, Deadsilence Live, Dexorcist, Blackmass, Wrong Tom, Subliminal Criminal, Hekate, Dr.No & Jim Bitch, Deadman Walking, Ginger Revolution.

SATURDAY 2ND DECEMBER

DEF:INITION @ 3RD BASE, The Mass, St Mathews Church, Brixton. SW1 1JF. 10pm–6am. £7 B4 11pm (£10 after). Bryan G, Fresh, Chase & Status, Inter, Red One, Moving Fusion, Vicious Circle, Subterra & Solid Industry. MC's: Eksman, Joker D, DVS, Illmatika & Killa B.

FRIDAY 8TH DECEMBER

BANG FACE XXXIX @ ELECTROWERKZ, 7 Torrens Street, Islington, London EC1V 1NQ. 9pm - 6am. £9 / Door £12. www.bangface.com. Luke Vibert vs The Ragga Twins - Exclusive Neo-Rave soundclash, Ceephax Acid Crew, DJ Scotch Egg, Saint & the Bang Face Hard Crew

SATURDAY 9TH DECEMBER

HIGHLY BLESSED & JUNGLE SPLASH @ MASS, Brixton, London Sw2. 10pm–6am. Tickets £10 / M.O.T.D. 07956 36 36 35 / 0208 340 5060 / 07931 407 145. Nicky Blackmarket, Ray Keith, Kenny Ken, Grooverider, Jumpin Jack Frost, Runtingz, Live O, Shabba, Skibadee, Eksman, Ic3, Riddla, J Swif, Fever, Junglist, Curse, Verbal Destruction, Yardie, Eva, Potential Bad Boy, Funly Flirt, Ron, Sl, Devious D, Red Ant Sparxx, 5ive 0, Cowboy Ranger, Junior Dangerous, Shockin B, Remadee.

RAVEOLOGY, AIR NIGHTCLUB, Birmingham. 9 Pm-6am. £16.50. Info: 07891 399475 / www.raveology.co.uk Hype, Bailey, Randall, Kenny Ken, Brian G, Hazard, Devize, Dangerous-D, Jenna G (Live Pa). Mc's: Bassman, Spyda, Juiceman, Trigga, Ragga Twins, Magika, Biggie, Eksman, Mc Fun & More.

SUBDUB @ LEEDS WEST INDIAN CENTRE, 10 Laycock Place, Leeds, West Yorkshire, LS7 3JA. 10pm-5am. £10 adv. 01132433414 / 07764208202. Room 1 - Dub: Iration Steppas Sound System + Jah Tubbys World System. Room 2 - D&B (Sweet Potato Sound System & Decor): Shy FX, Steppa, Prophecy, Simon Scott, Earthpipe + MC's Tonn Piper, Ramin.

FRIDAY 15TH DECEMBER

TIME OF THE MONTH @ THE ROUGE, Margate Harbour, Margate, Kent 8PM - 4AM. £15 on the door, deals on tickets! info: 07813 759 488 / 07939 380 658 / 01843 867281. Mickey Finn, Logan D, Majistrate, Ruffstuff, Erb N Dub, KG, HydeStudios: Jekz B2B X2C B2B Lethal B2B Morf. MCs: Ragga Twins, Lethal, Spooka.

MAGNETIK @ THE CUSTARD FACTORY, Gibb St, Birmingham. 10pm-5am. £8 ADV. magnetik.biz. Teebee, Sabre, Skitty, Nolige. Electro House: Dave Spoon, Filthy Rich.

FRIDAY 15TH DECEMBER

DEF:INITION @ CLOCKWORK, 96 – 98 Pentonville Road, Islington, London. N1 9JB. 9pm – 4am. £6 B4 Midnight (£8 after). Friction, Cause 4 Concern, Prophecy, Inter, Alite, Turmoil & Leks. MC's: Stirlin, Joker D, Skeez, Tonn Piper.

FRIDAY 29TH DECEMBER

RENEGADE HARDWARE @ THE END, 18 West Central Street, London WC1A 1JJ. 9pm-6am. £15 on the door / £12 adv from www.ticketweb.co.uk. 020 7419 9199 / www.tovmusic.com. Ink, Loxy, Calyx, Ed Rush, TeeBee, Commix, Vicious Circle, Fierce, Skitty. 2Shy, K-Eye, AD, Stapleton

BACKDROP CHRISTMAS BASH @ JAMM, 261 Brixton Rd, London. 9pm-6am. £5 all night. Danny Exile & DM Cut, Kasra, Danny Wheeler, Vantage, Beckett, Punk, Psylence, Nautilus, Mr Bristow, more tbc. MC's Ayah, Fokus, more tbc.

SATURDAY 30TH DECEMBER

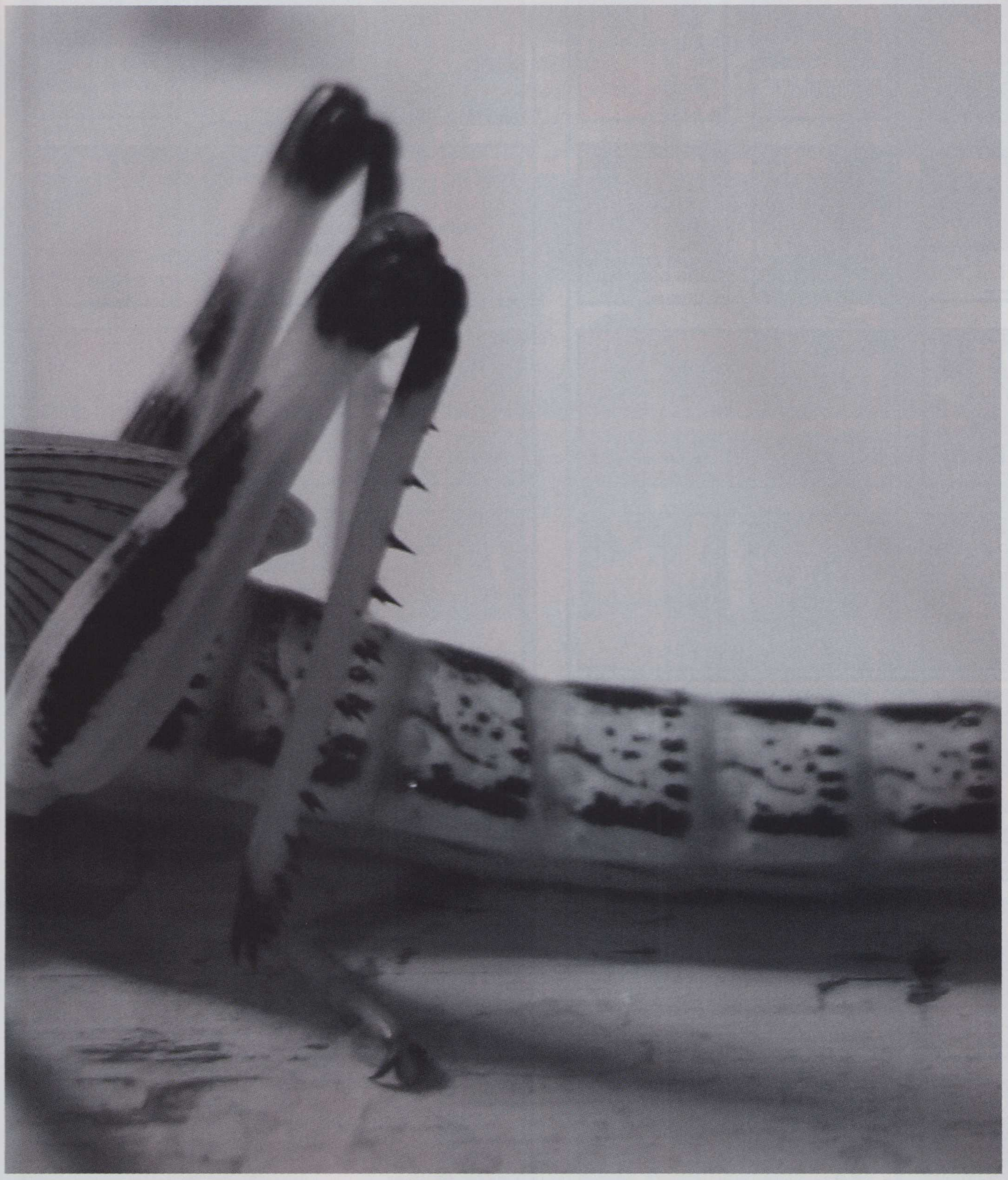
PHAT 07@ INANGAHUA, West Coast, South Island, New Zealand. Tickets: $150 + BF. www.phatclub.co.nz. Plump Djs, D-Bridge, Sub Focus, Adam Freeland, Klute, Black Sun Empire, Digital, A-Sides, Shapeshifter, Concord Dawn, The Upbeats, State Of Mind + many, many more.

SUNDAY 31ST DECEMBER

MOONDANCE @ SEONE, Weston Street, London Bridge, SE1. 8PM–6AM £25/£35/£45, MOTD. 07973202981 / www.ticketweb.co.uk. R1: High Contrast, Bryan Gee, A.I., Kane, Zero Tolerance, Subterra, Emtek, Smitty. MCs: Lowqui, Five Alive, Ken Mac, Bassline, K Eye, Master X. R2: Friction, Swift, Hype, Nicky BM, Simon Bline Smith, Clipz, EZM, Phantasy, Swan E, GQ, Flux, TC, Eksman, Fearless. R3: Ratpack, Genocide, Twista, Squirrel, Slipmatt, Snypa, Trix, Food Junkie, Phantasy, Sense, Flipside & ESP. R4: Brisk, Billy Daniel Bunter, Flashback& MC Strict, Ellis Dee, Demus J, Uplift B2B Scar, Dave Skywalker B2B Upfront, Malice B2B Enzyme, MC's: Freeflow, Strict, Doc-e, Chitchat, Demus J, Redeyedee.

SUBDUB @ LEEDS WEST INDIAN CENTRE, 10 Laycock Place, Leeds, West Yorkshire, LS7 3JA. 10pm-5am. £10 adv / MOTD. 01132433414 / 07764208202. Room 1 & 2 - Dub / D&B / Dubstep / Jungle: Iration Steppas Sound System, Sweet Potato Sound System, Steppa, TC1, Simon Scott, Sammy Dread, Distinction, Earthpipe + More TBC.

FABRICLIVE. Every Friday



www.fabriclondon.com

1-2-1 uni Girls 0908 391 6938 over 18's £1.50per min
female masturbation 0908 391 6924 over 18's £1.50per min
0908 391 6942 Party girls over 18's £1.50per min
0908 391 6936 lift my dress and enter me over 18's £1.50per min
0906 700 5679 Suck You Off over 18's £1.50per min
Casual contacts 0906 635 7601 over 18's £1.50per min
0908 391 6935 Pub Bang over 18's £1.50per min
Double Penatration 0908 391 6926 over 18's £1.50per min
Naughty Tight Virgin 0908 391 6934 over 18's £1.50per min
Nadia Gives You The FIST 0908 391 6933 over 18's £1.50per min
0908 391 6929 2 for ur Pleasure over 18's £1.50per min

0908 391 6927 Luscious Lucy Will over 18's £1.50per min
Singles connection 0908 391 6943 over 18's £1.50per min
ADULT CONTACTS 0908 391 6945 over 18's £1.50per min
Can i sit on your face? 0908 3916933 over 18's £1.50per min
NORTHERN ADULT CONTACTS 0908 019 4040 over 18's £1.00 per min
0906 635 7603 The uk's premier over 18's £1.50per min
SOUTHERN ADULT CONTACTS 0908 019 4341 over 18's £1.00 per min
0906 635 7602 Girls on line over 18's £1.50per min
0908 391 6941 Asian over 18's £1.50per min
lesbian 0908 391 6925 over 18's £1.50per min
09083916940 Big Boobs over 18's £1.50per min

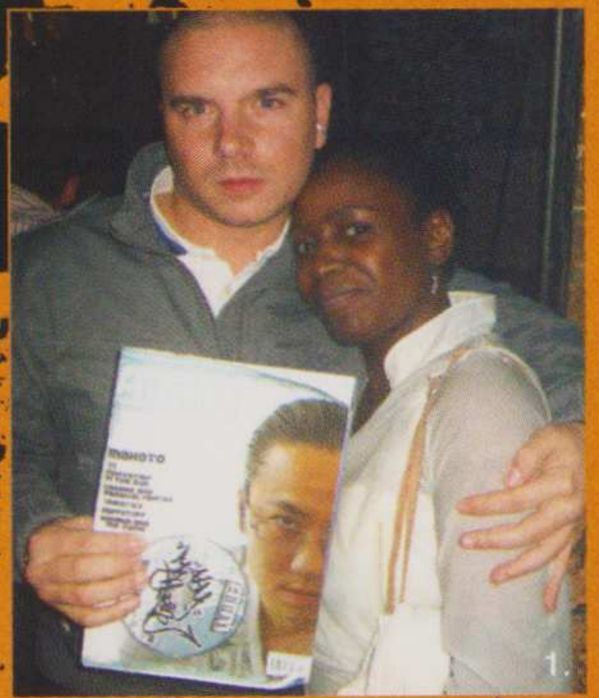
0906 635 7604 Flirt chat line over 18's £1.50per min
0908 391 6944 Want A Good Seeing To? over 18's £1.50per min
0908 391 6923 Ultimate Black Beauty over 18's £1.50 per min
Steamy suductive sessions 0908 391 6934 over 18's £1.50per min
3 Some Workout 0908 3916928
2 Girls and 1 Guy 0908 391 6930 over 18's £1.50per min
Men tie me up 0908 391 6937 over 18's £1.50per min
Doggie style 0908 391 6946 over 18's £1.50per min
come in your face 0908 391 6939 over 18's £1.50per min
Group Sex 0908 391 6932 over 18's £1.50per min
Good Head 0908 391 6931 over 18's £1.50per min

Do you want a good seeing to?
0908 391 6944
Over 18's £1.50 per minute

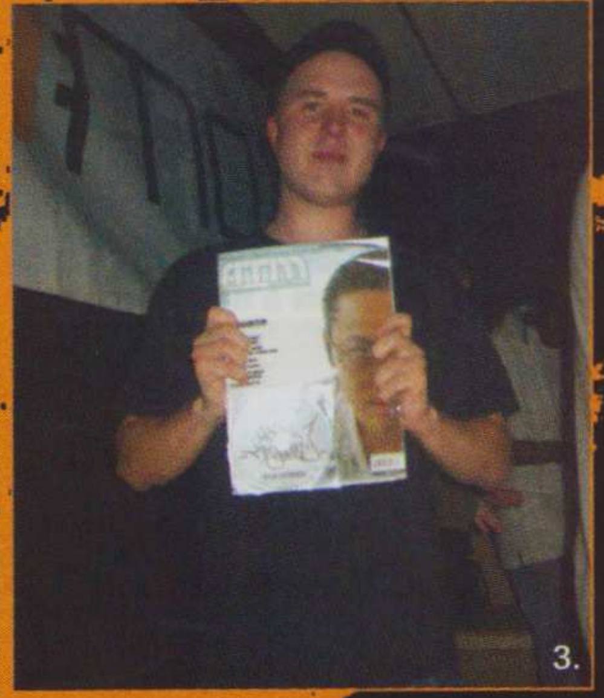
Calls cost £1.50 per min. 18+. Bill payers only. Calls recorded . Calls from mobiles may cost more. PreTel, PO Box 6734, Derby, DE1 9EP

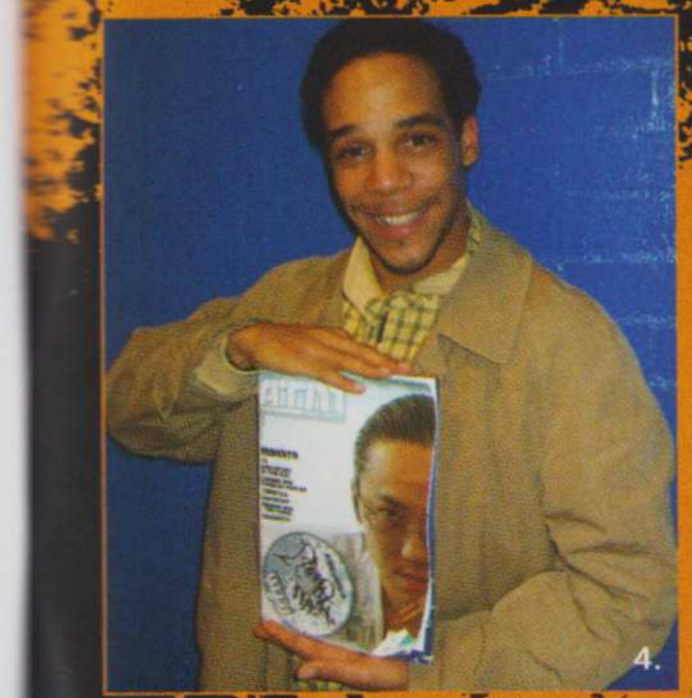
WHO SHOT YAP

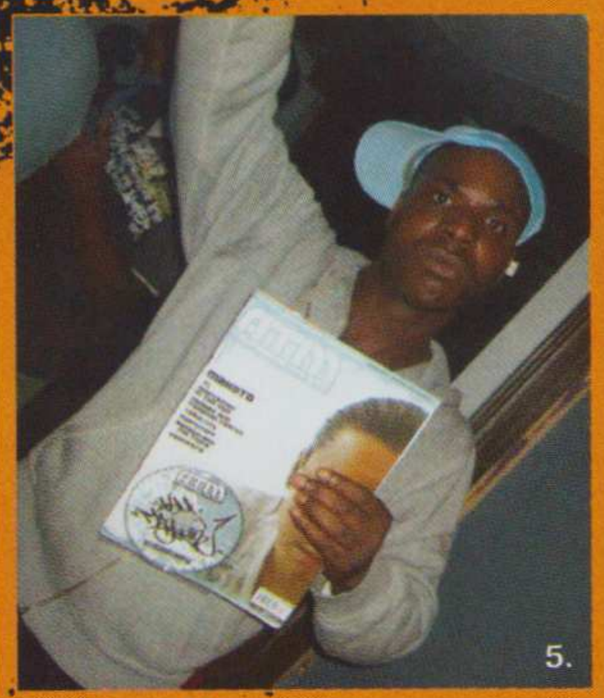
1. 2Shy & Jo 2. 5ive 0 & Lady MC 3. Burley MC 4. Darrison 5. Dr Vibes 6. Dynamite MC 7. Five Alive 8. GQ 9. MC Justyce 10. MC Mantmast 11. MC AD 12. DET 13. DVS 14. Fats 15. MC Flux 16. G-Flex 17. Navigator 18. MC Phantom 19. MC Rage 20. MC Shaydee & DJ Sly 21. Skibadee 22. MC System 23. Riddla 24. Rodney P & MCD 25. SP:MC 26. Wrec 27. MC Ayah 28. Stamina MC

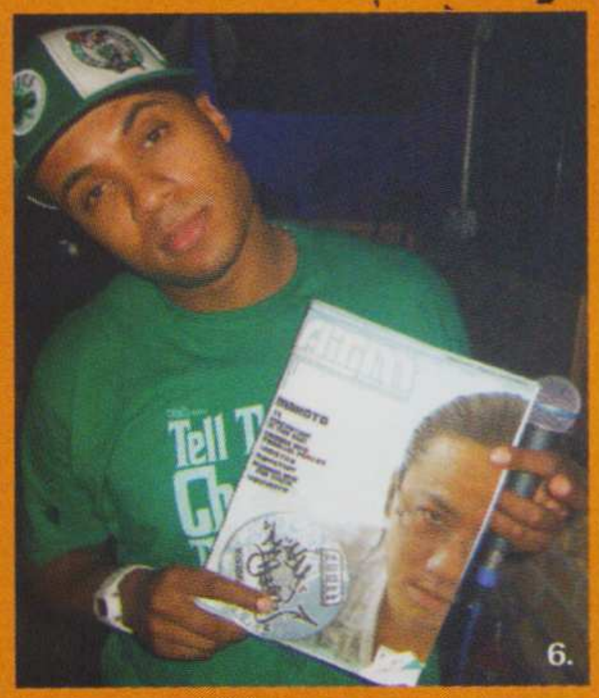

1.

2.

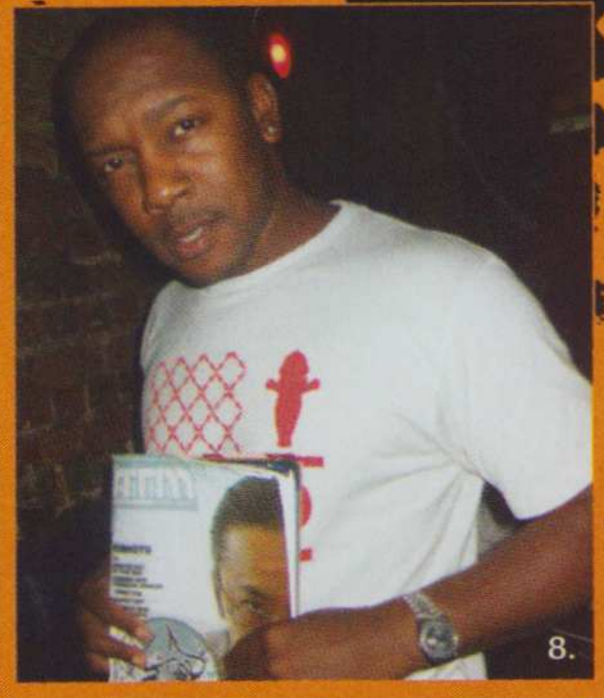

3.

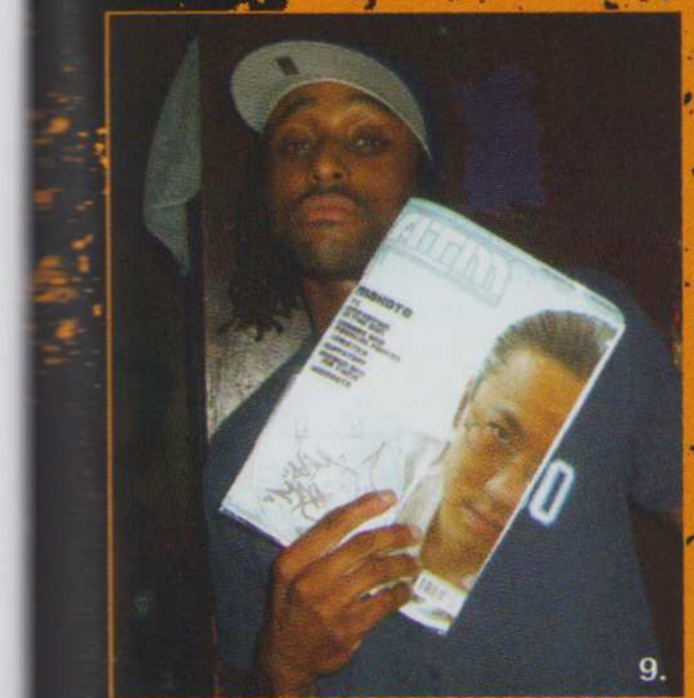

4.

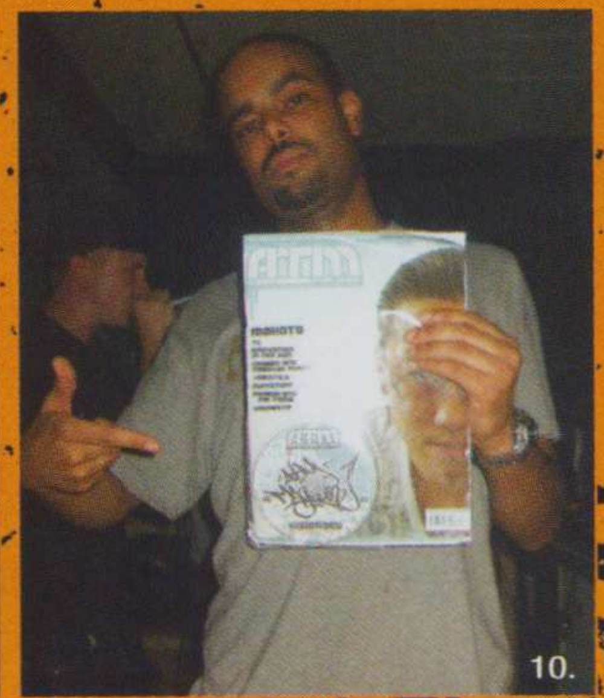

5.

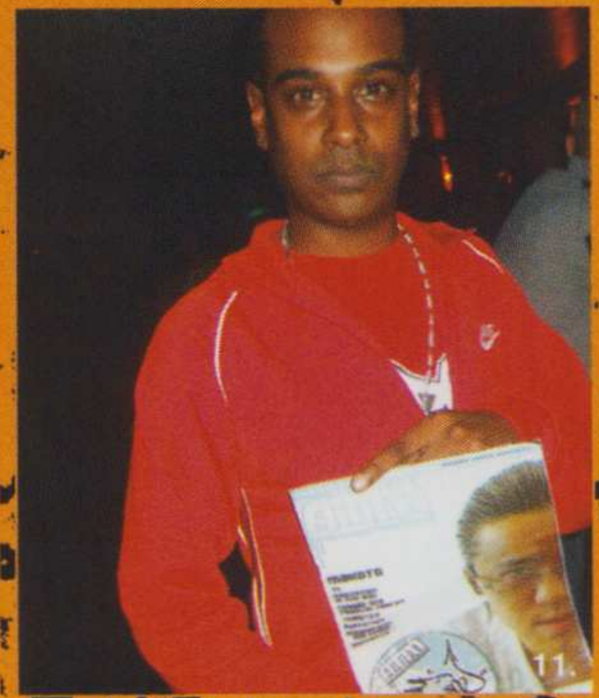

6.

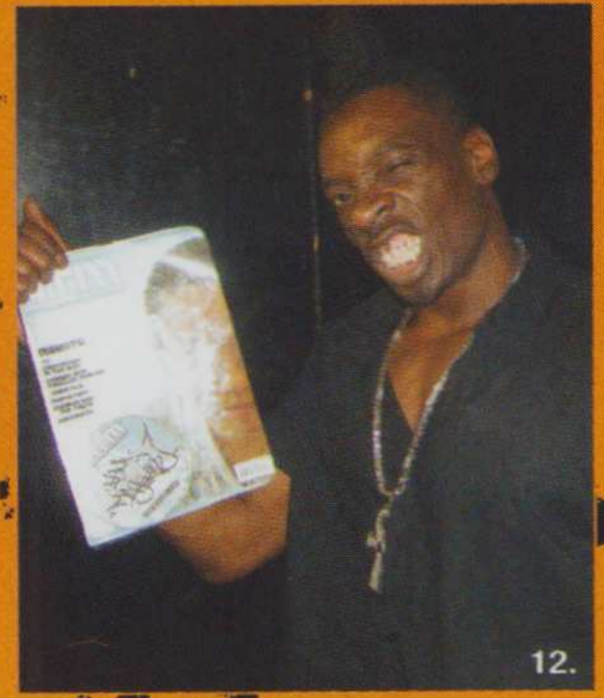
7.

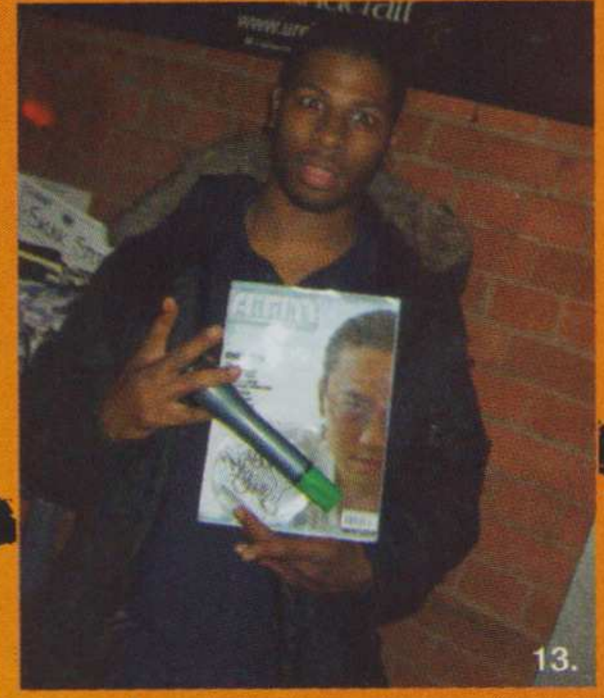

8.


9.


10.


11.


12.


13.

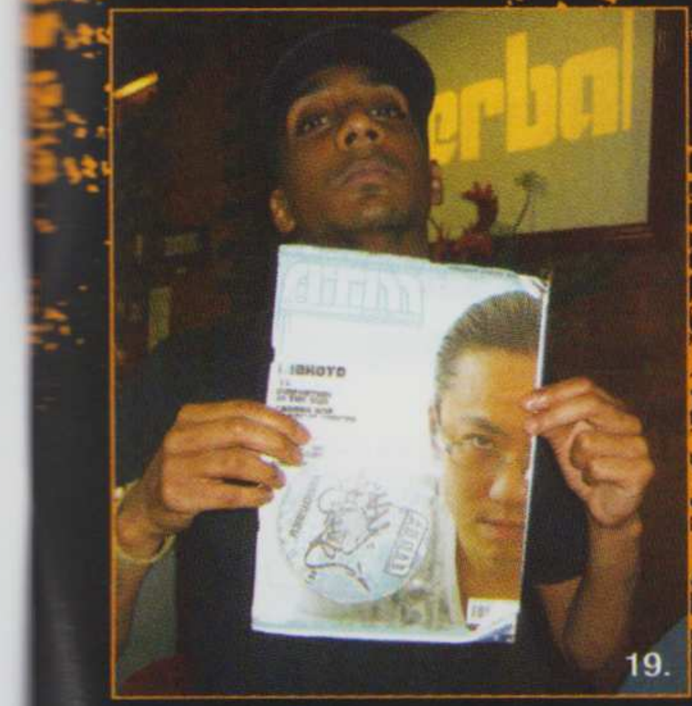
14.

15.

16.

17.

18.

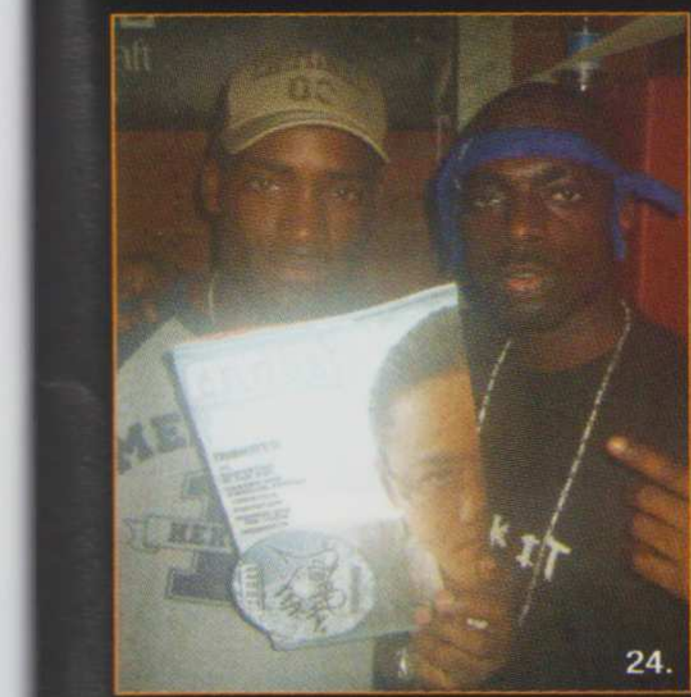

19.

20.

21.

22.

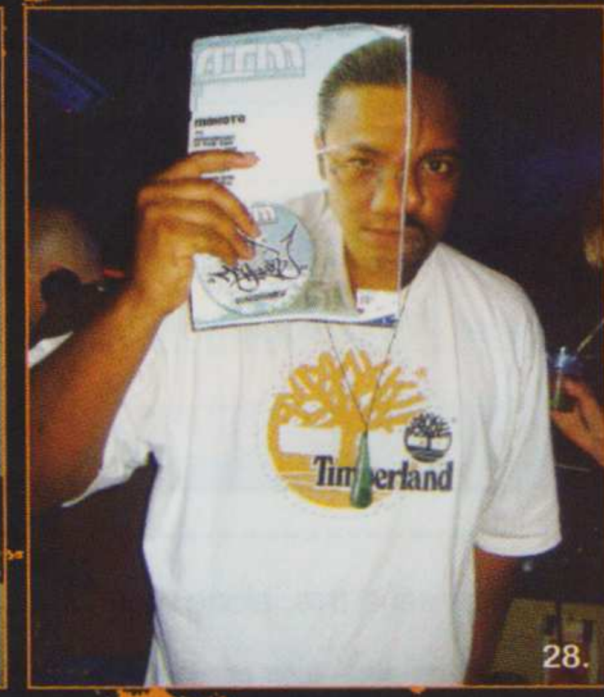
23.


24.

25.

26.

27.


28.

ATM
WORLDWIDE
THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

ISSUE 69 - OUT 8TH JANUARY
SPECIAL 15 YEARS OF ATM BIRTHDAY ISSUE!

EXCLUSIVE **DJ FRICTION** FEATURE NEXT ISSUE

To Subscribe to ATM Worldwide use one of the following options: PayPal

Via **Paypal** using the address **'subs@atm-mag.com'** (please state in message to seller box what issue your subscription will start from). Or by **Telephone: 01778 392466.**

If paying via cheque, postal order, credit / debit card, please fill out the coupon and send to the address below.

ALL OVERSEAS SUBSCRIPTIONS WILL BE AIR MAILED.

I wish to subscribe to ATM Worldwide and receive 6 issues for:
☐ £20.95 (UK) ☐ £24.95 (Europe) ☐ £29.95 (Rest of world)

Name: Surname:

Address:

Postcode: Country: Email:

Please start my subscription from issue no:

What / Who would you like to see more of in ATM?

Where did you purchase this copy of ATM?

☐ I enclose a cheque / postal order made payable to Planet Media Publishing LTD

☐ Please debit £ from my: ☐ VISA ☐ MasterCard ☐ SWITCH

Card Number ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ Switch Only ☐☐☐

Expiry Date ☐☐☐☐ Start Date ☐☐☐☐ Issue No ☐

Signature Date

Please send this, along with your payment in UK Sterling to: **ATM Worldwide, Subscription Department, c/o Warners, West Street, Bourne, Lincs, PE10 9PH, United Kingdom.**

SUBSCRIBE TO ATM HERE!

RAM RECORDS PRESENTS

SHIMON
THE SHADOW KNOWS E.P.

A. THE SHADOW KNOWS
B. HANDS UP (FT. DADDY FREDDY)
C. CROSSBOW
D. DRUG MULE

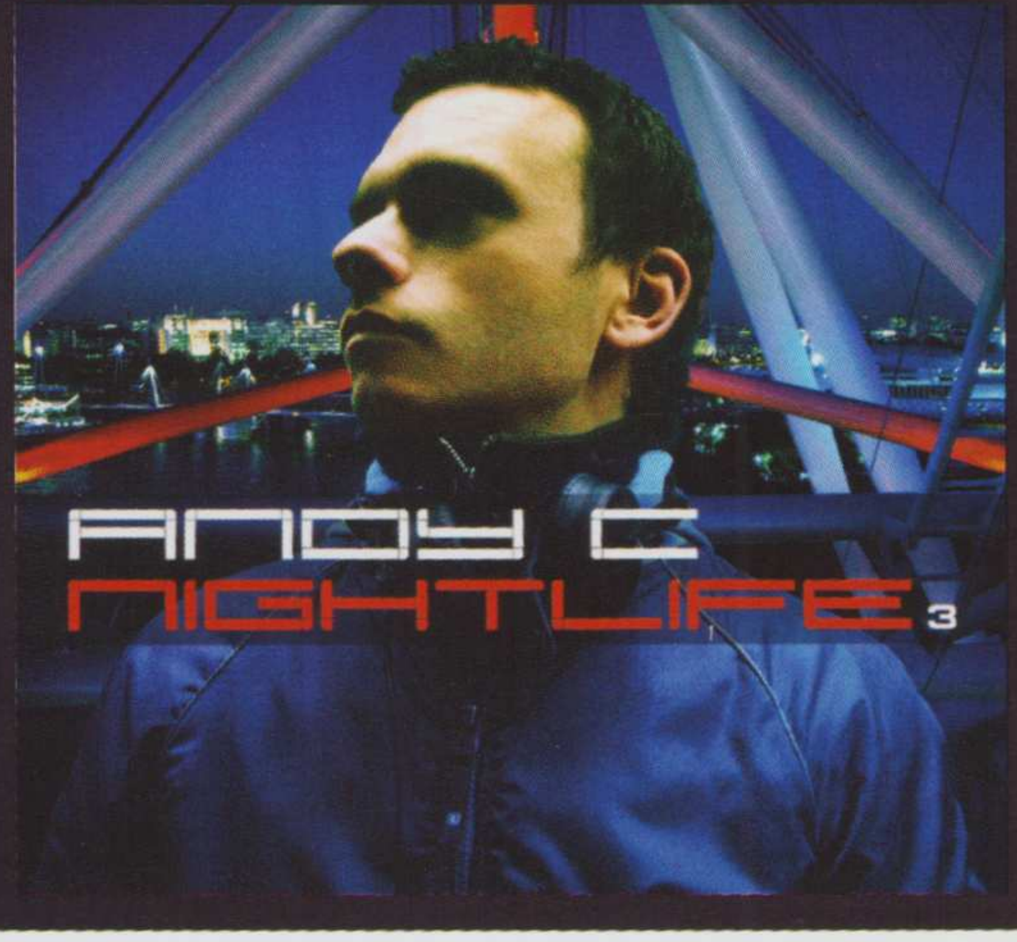
RAMM62

OUT NOVEMBER 20TH.

Includes: The Shadow Knows/Hands Up Ft. Daddy Freddy/Crossbow/Drug Mule

OUT NOW ON RAM RECORDS

RAM RECORDS PRESENTS
DIMENSIONS 2. EP
Sub Focus
Swamp Thing
Concord Dawn
Fly Away Home
Moving Fusion
Beginning (Hive & Keaton Remix)
Culture Shock
The Bypass


ANDY C
NIGHTLIFE 3

RAM RECORDS PRESENTS
sub focus
airplane/flamenco

RAM RECORDS

RAM RECORDS LTD. PO Box 70, Hornchurch, Essex RM11 3NR. Distributed by SRD.
T: +44(0)1708 445851 F: +44(0)1708 441270 E: info@ramrecords.com W: www.ramrecords.com